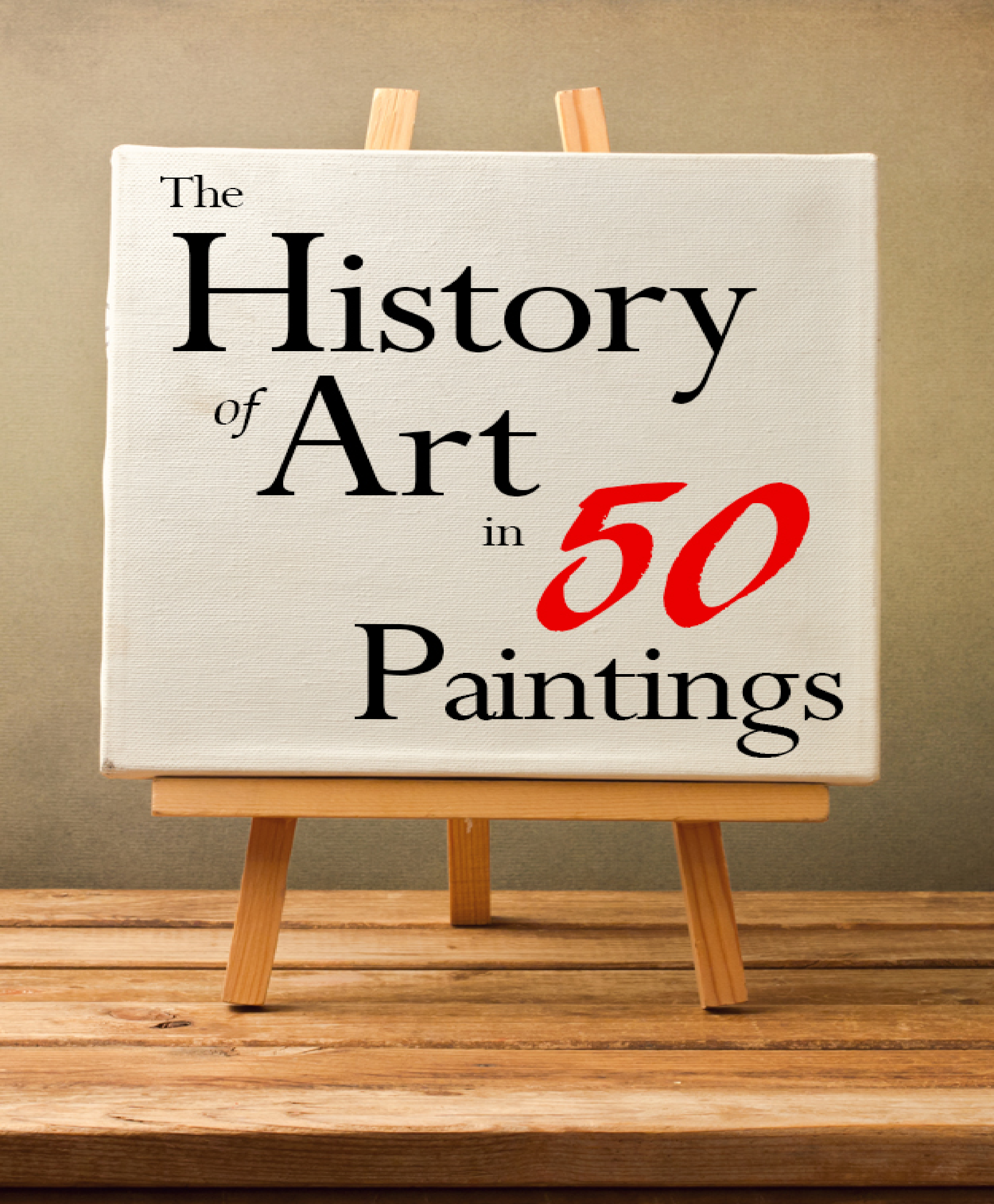


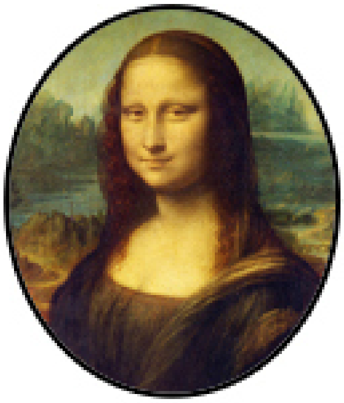
The History of Art in 50 Paintings

DELPHI CLASSICS

Masters of Art

The History of Art

in 50 Paintings



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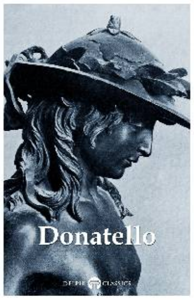
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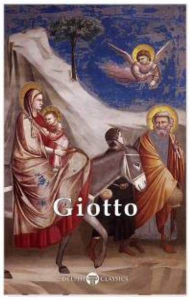
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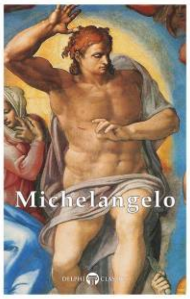
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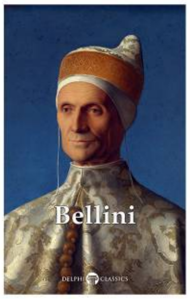
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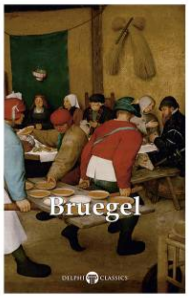
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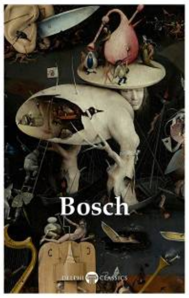
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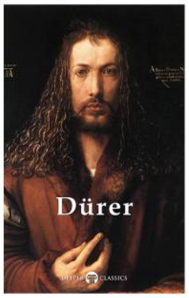
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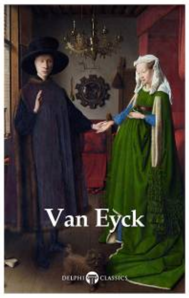
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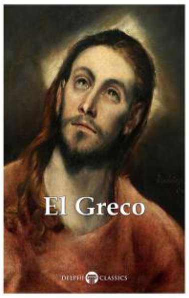
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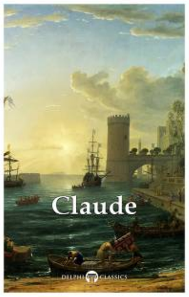
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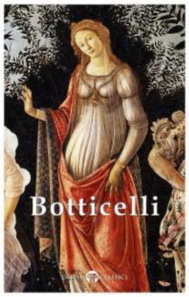
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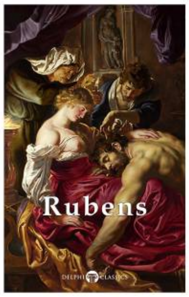
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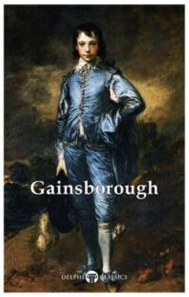
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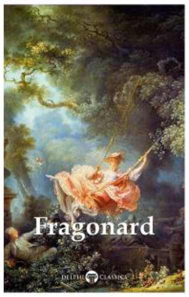
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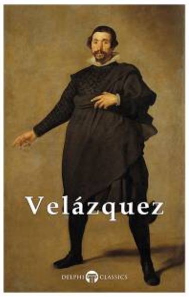
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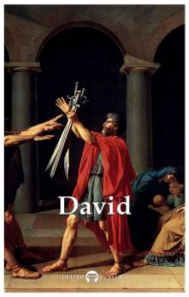
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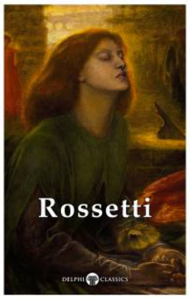
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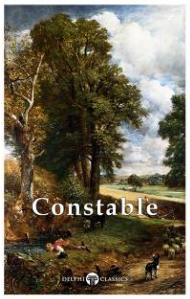
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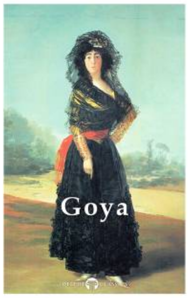
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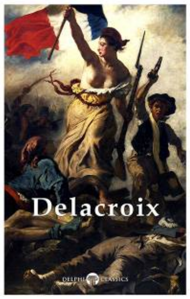
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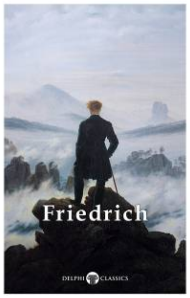
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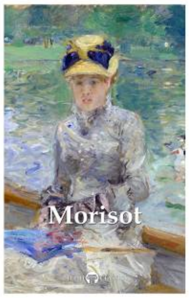
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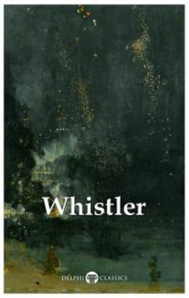
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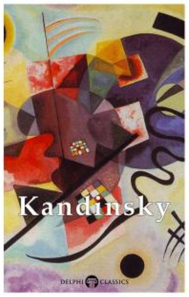
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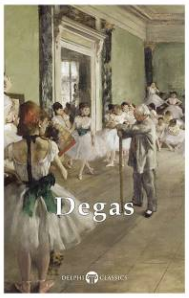
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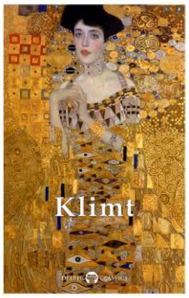
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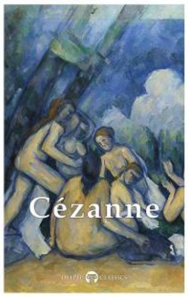
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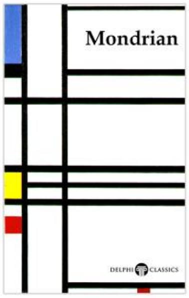
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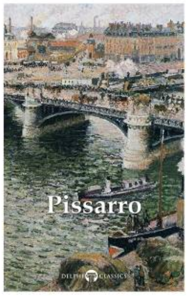
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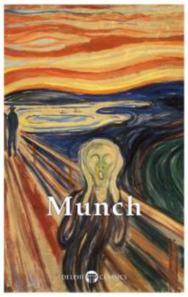
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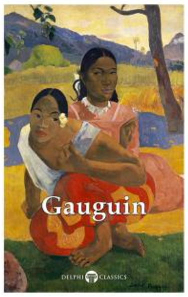
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The History of Art

in 50 Paintings

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Foreword

‘Art is long, life is short’, goes the old adage, and arranging a limited number of paintings to represent the numerous developments and styles of Western art is by all standards a Herculean task. However, it is the aim of this digital edition to present to the general reader a comprehensive account of fifty of the most celebrated and influential paintings of art history. From the earliest beginnings of the Italian Renaissance to the abstract modernism of the twentieth century, this is an intriguing journey exploring the many shifts and innovations of the art world. Each of the fifty paintings is introduced with a concise explanation of its author, its genesis and interesting contextual information connected to the artwork. Following the painting’s introduction, a full-size reproduction plate will follow, along with several ‘detail’ plates and other illustrations associated with the painting and featured artist.

So, settle back and relax, as we summon before your eReader screen the *History of Art in 50 Paintings*…

Scenes from the Life of Joachim by Giotto

Around 1305 Giotto (1266-1337), a Florentine painter of the late Middle Ages, regarded by many as the father of European painting and the first of the great Italian masters, produced his most influential work, the painted decoration of the interior of the Scrovegni Chapel in Padua. Enrico degli Scrovegni commissioned the chapel to serve as a family worship and burial space, even though his parish church was nearby; its construction caused some concern among the clerics at the Eremitani church next door. The chapel is externally a very plain building of pink brick, constructed next to an older palace that Scrovegni was restoring for himself. The palace, now gone, and the chapel were on the site of a Roman arena, for which reason it is commonly known as the Arena Chapel. It has been suggested that Enrico commissioned the chapel as penitence for his sin of usury, which at the time was considered unjust. Dante himself accused Enrico's father of the occupation and condemned him in his *Divine Comedy*.

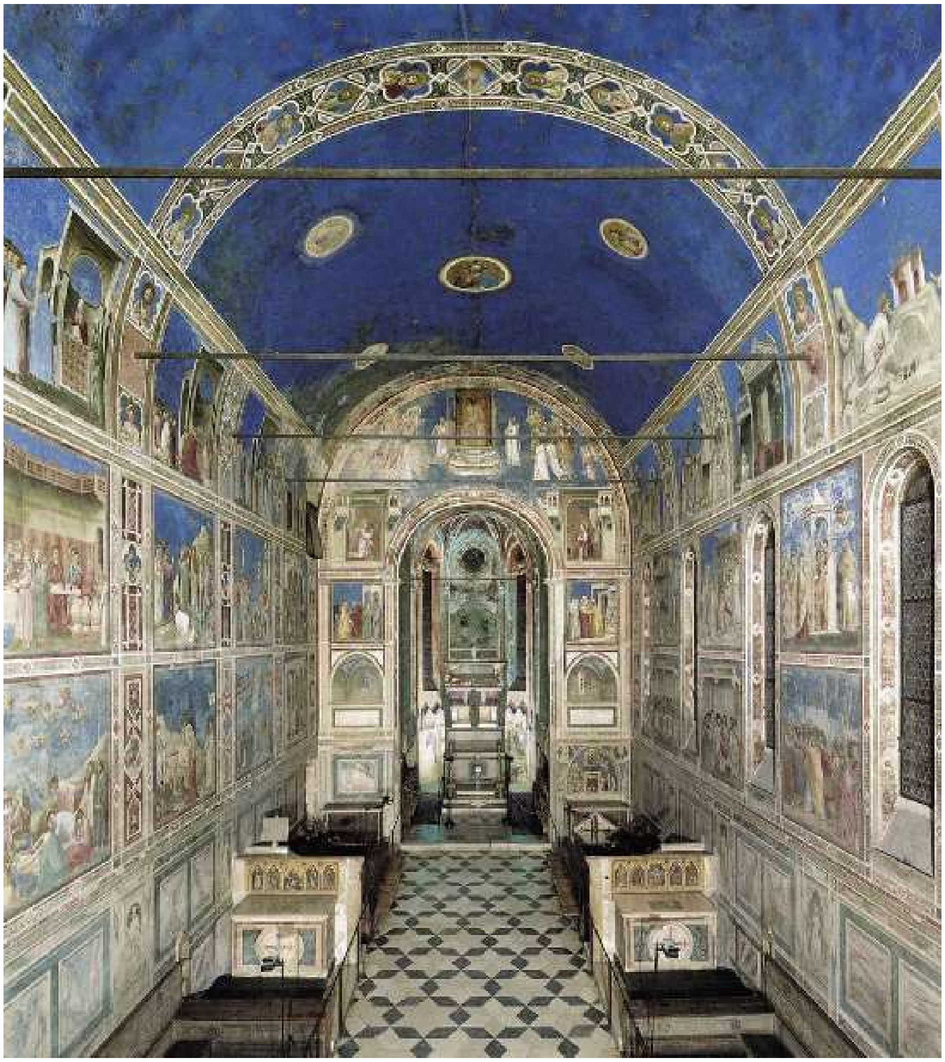
The theme of the decoration is Salvation and there is an emphasis on the Virgin Mary, as the chapel is dedicated to the Annunciation and to the Virgin of Charity. As is common in similar projects in medieval Italy, the west wall is dominated by the *Last Judgement*. The cycle is divided into 37 scenes, arranged around the lateral walls in three tiers, starting in the upper register with the story of Joachim and Anna, the parents of the Virgin, and continuing with the story of Mary. The *Life of Jesus* occupies two registers. *The Last Judgment* fills the entire pictorial space of the counter-façade.

Much of the blue in the fresco has been worn away by time, because Scrovegni ordered that the expensive pigment ultramarine blue should be painted on top of the already dry fresco (secco fresco) to preserve its brilliance. For this reason it has disintegrated faster than the other colours that have been fastened within the plaster of the fresco. An example of this decay can clearly be seen on the robe of Christ as he sits on the donkey.

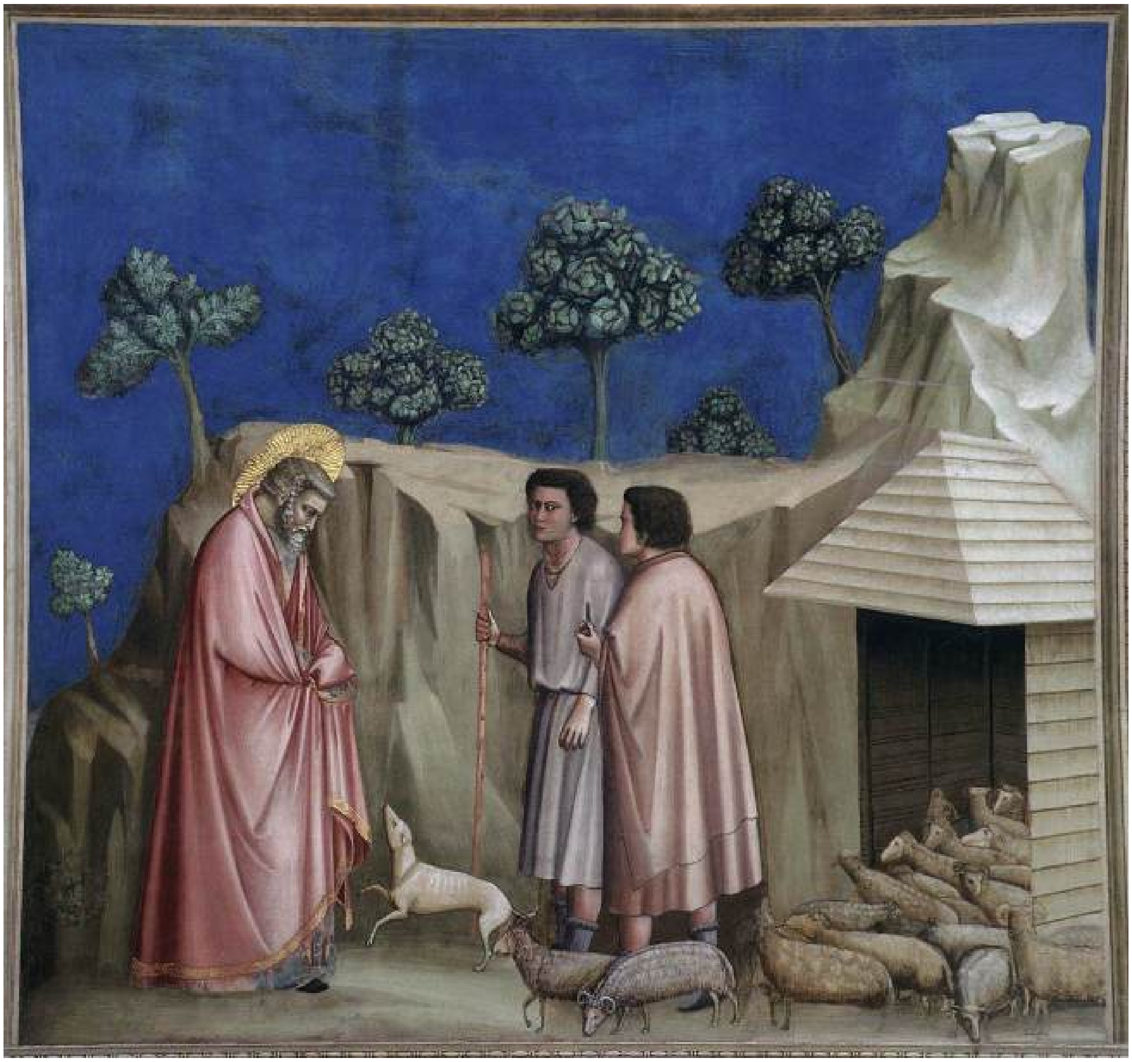
The six scenes concerning the story of Joachim and Anne, located in the top tier on the right wall, narrate how Joachim was expelled from the temple due to his childlessness, explaining how the angel appeared to Anne with news she would bear a child. The third image tells how Joachim made a sacrificial offering that was pleasing to God. Next, an angel appears to him in a dream, announcing the arrival of a daughter named Mary. The series concludes with an illustration of how Joachim returns to Jerusalem, meeting Anne at the Golden Gate, where Mary is conceived by the embrace of Anne and her ageing husband.

Of particular note in the cycle, the *Annunciation to St. Anne* reveals Giotto's blossoming development in the depiction of space. The three-dimensional rendering of the room provides depth for the image, achieving a sense of reality in the depiction of the scene. The interior and furnishings of the room are delicately portrayed, while the folds in the maid's dress also evince a realistic style of representation.

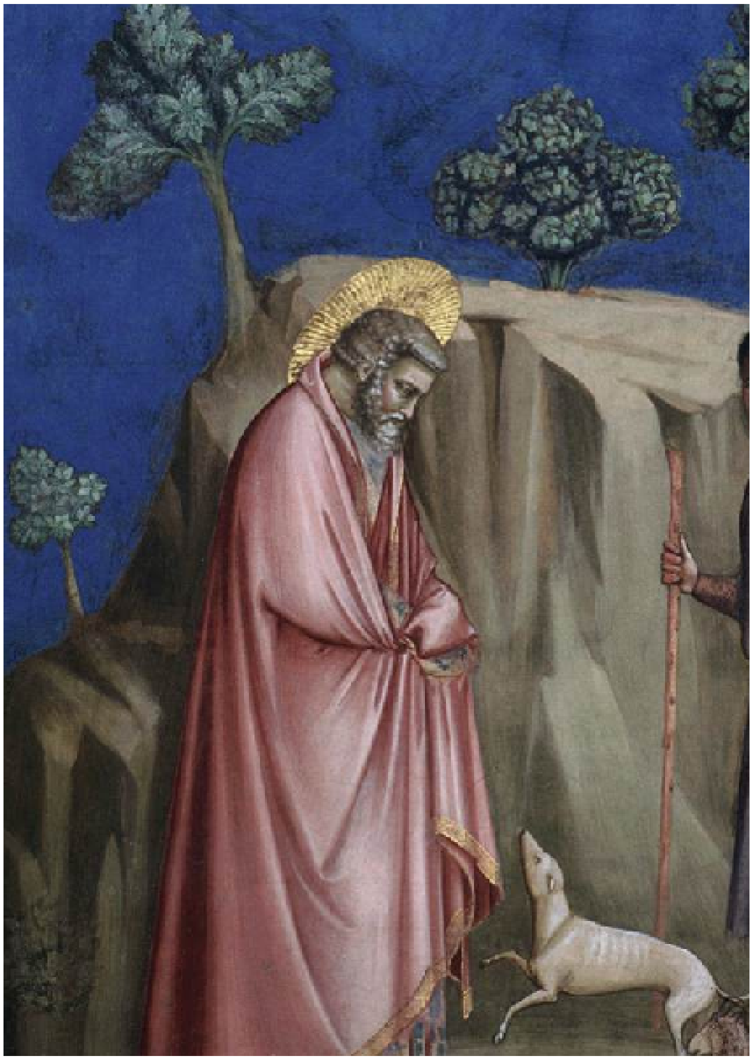
Giotto's style draws on the solid and classical sculpture of Arnolfo di Cambio. Unlike the work of the contemporary leading artists Cimabue and Duccio, Giotto's figures are neither stylised nor elongated and they do not follow the Byzantine models so dominant in art that time. They are solidly three-dimensional, featuring faces and gestures based on close observation, and they are clothed in real-life garments that hang naturally and have form and weight, not swirling formalised drapery. Giotto was also renowned for his pioneering steps in foreshortening and representing characters facing inwards, with their backs towards the observer, thus creating the illusion of space.



The Scrovegni Chapel viewed from the entrance



Joachim among the Shepherds



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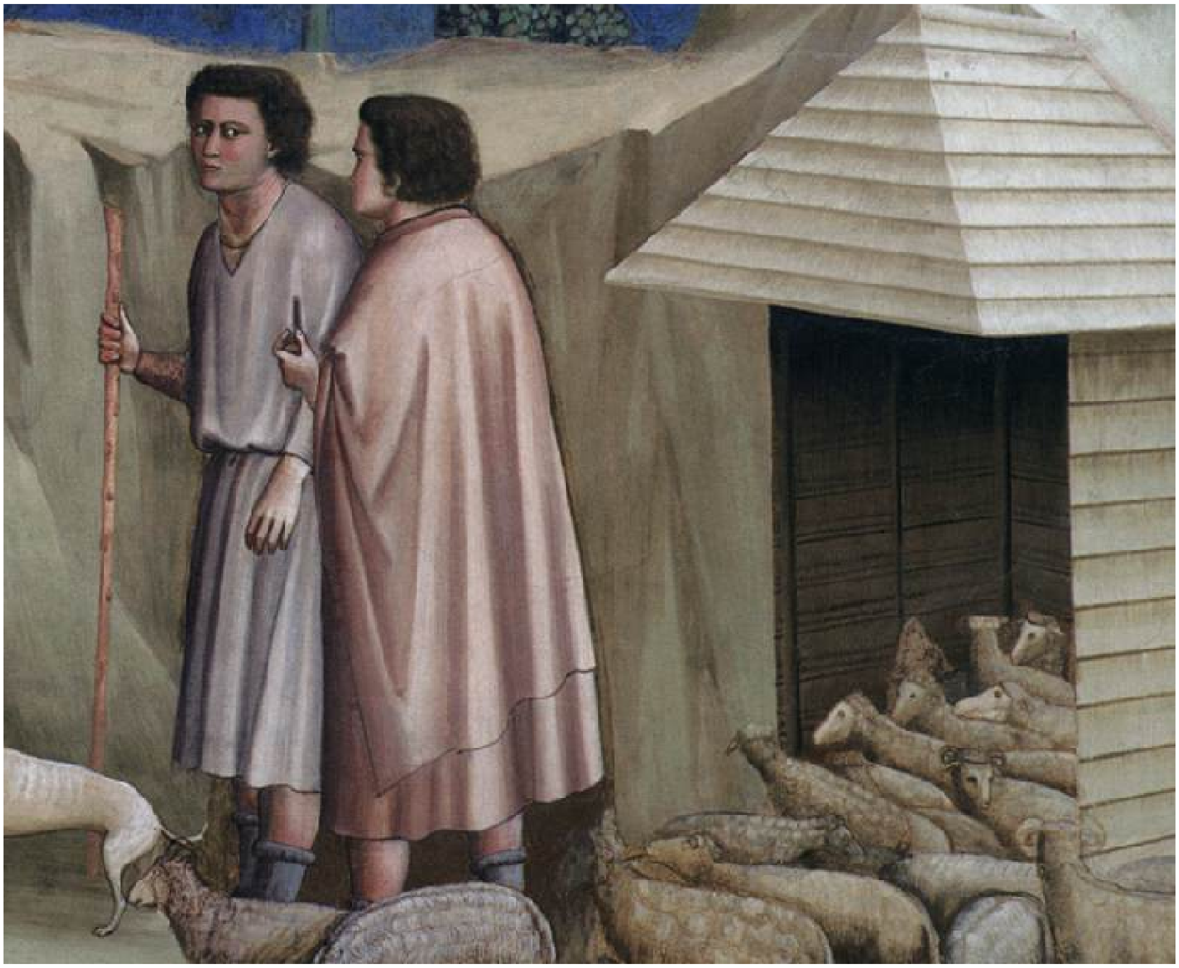

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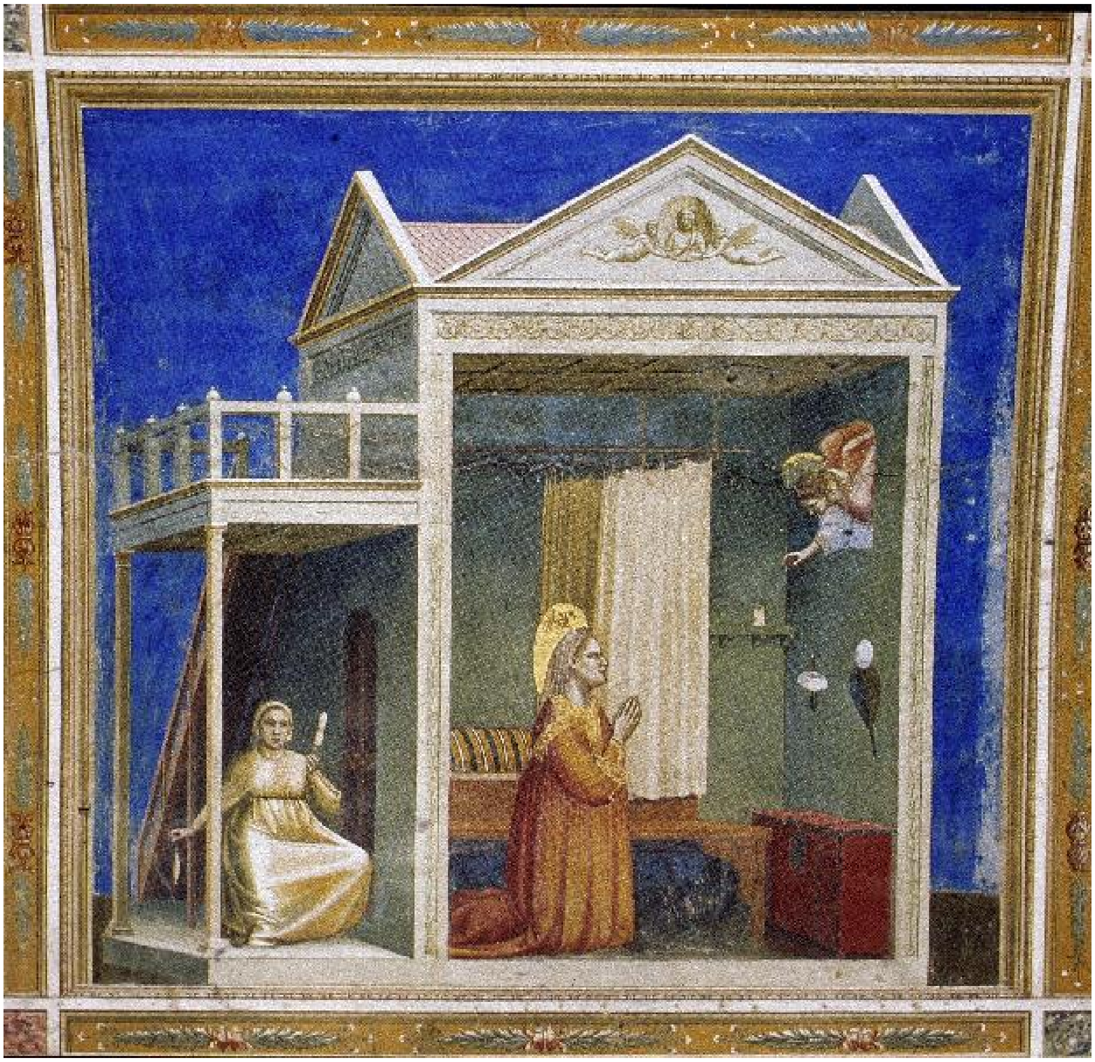
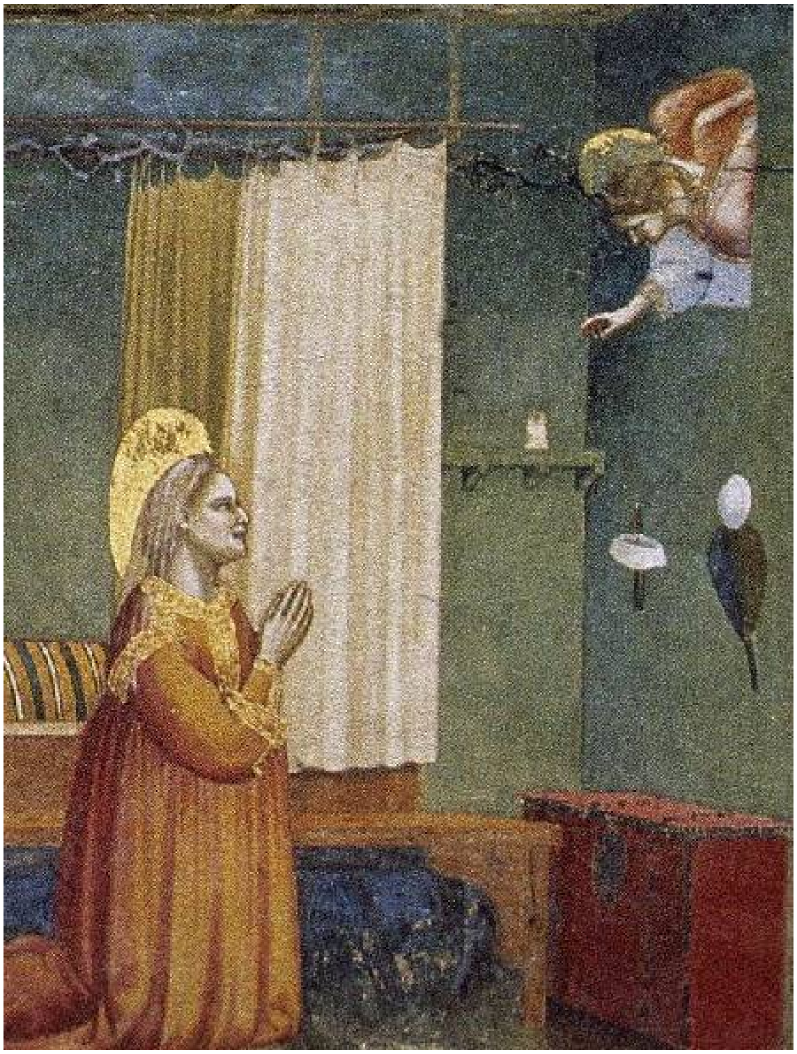


Annunciation to St. Anne



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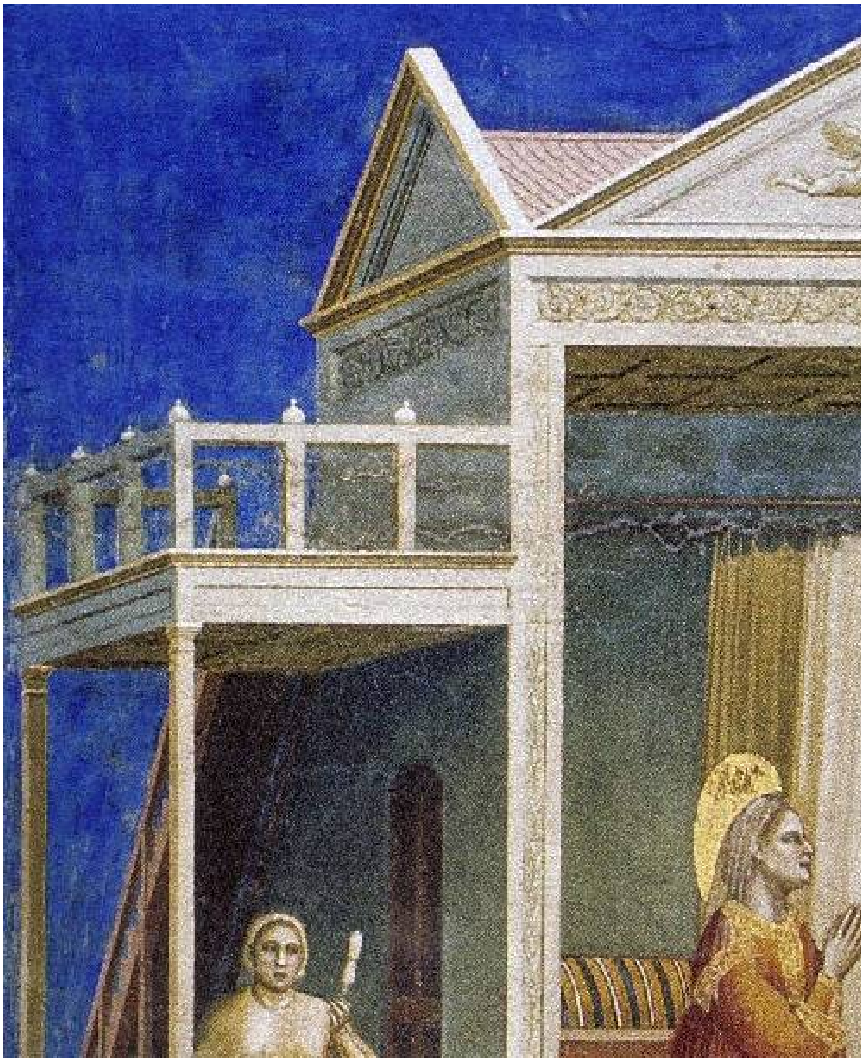

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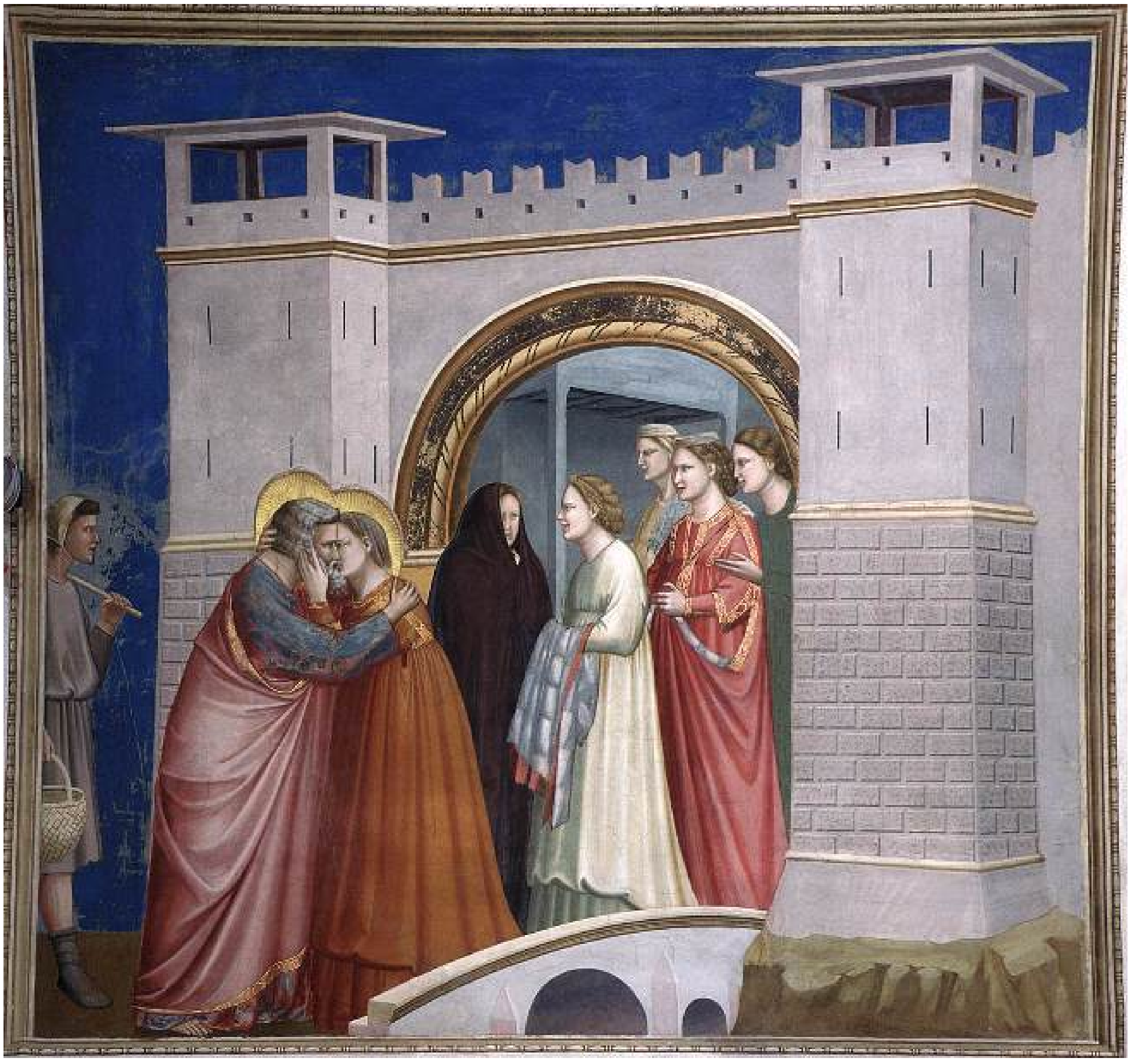
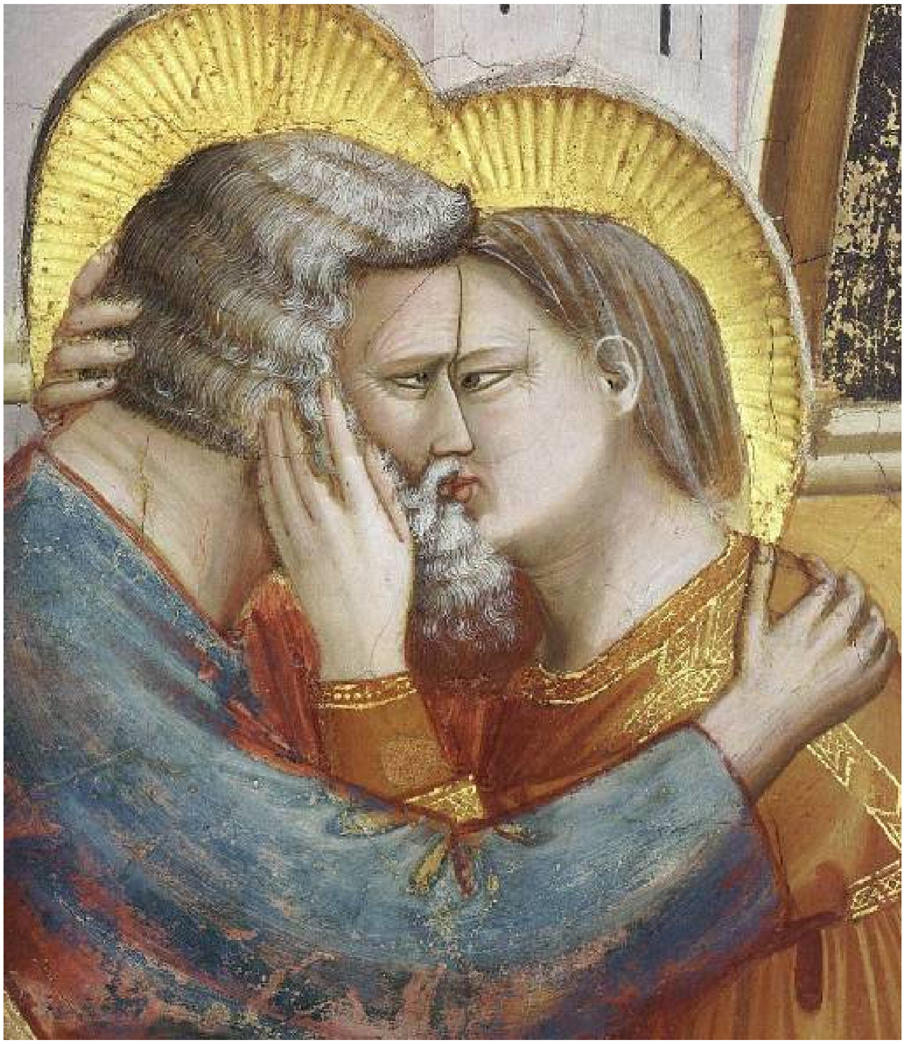
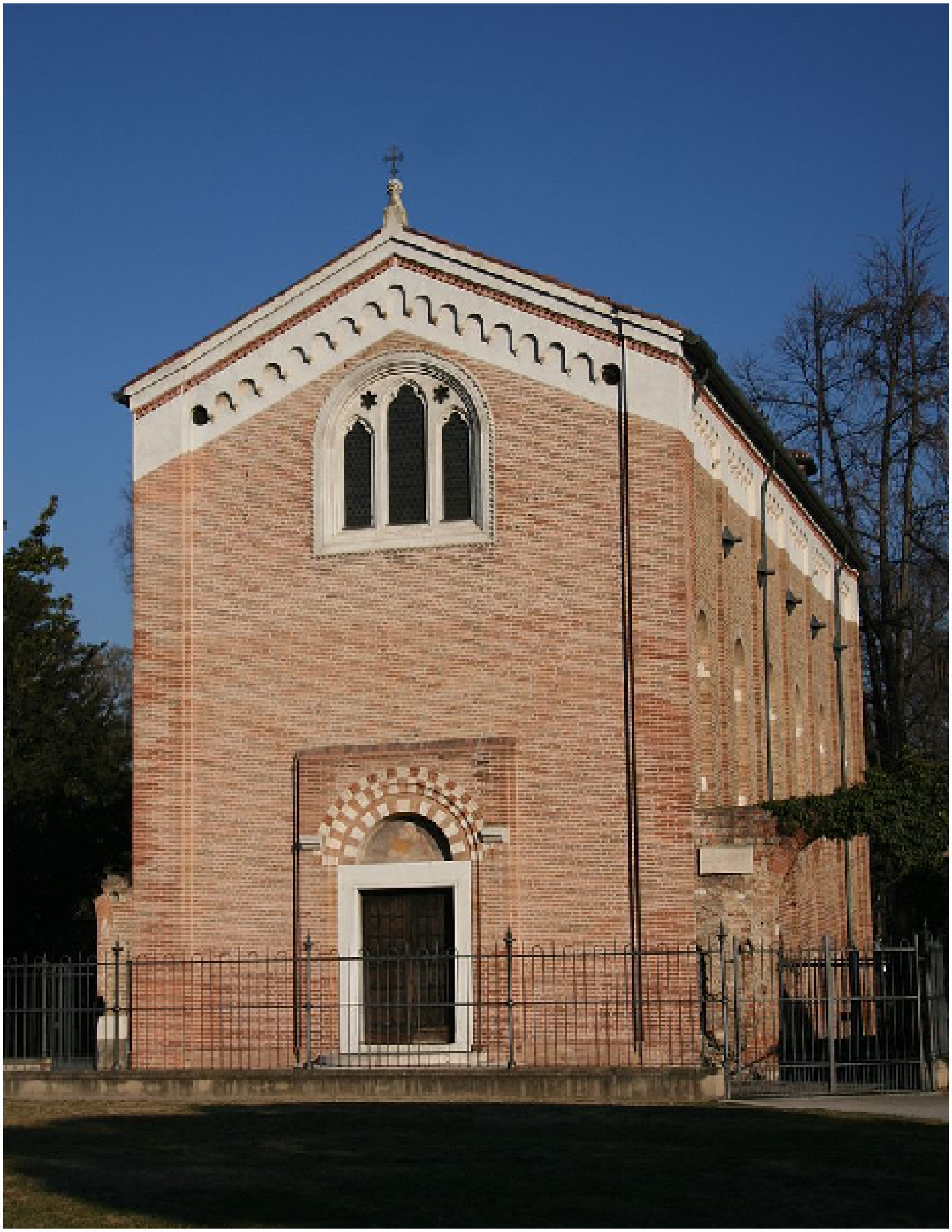


Meeting at the Golden Gate



Detail

Statue of Giotto at the Uffizi Gallery, Florence



The Scrovegni Chapel, Padua

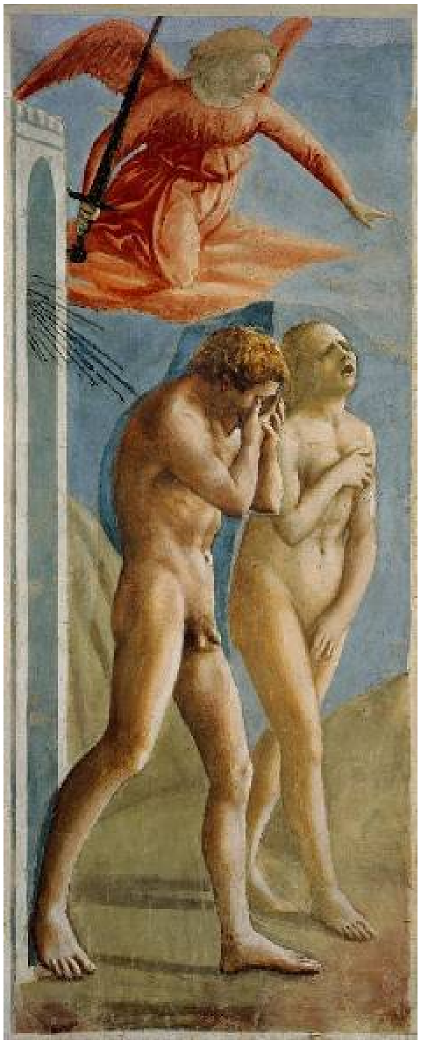
The Expulsion from the Garden of Eden by Masaccio

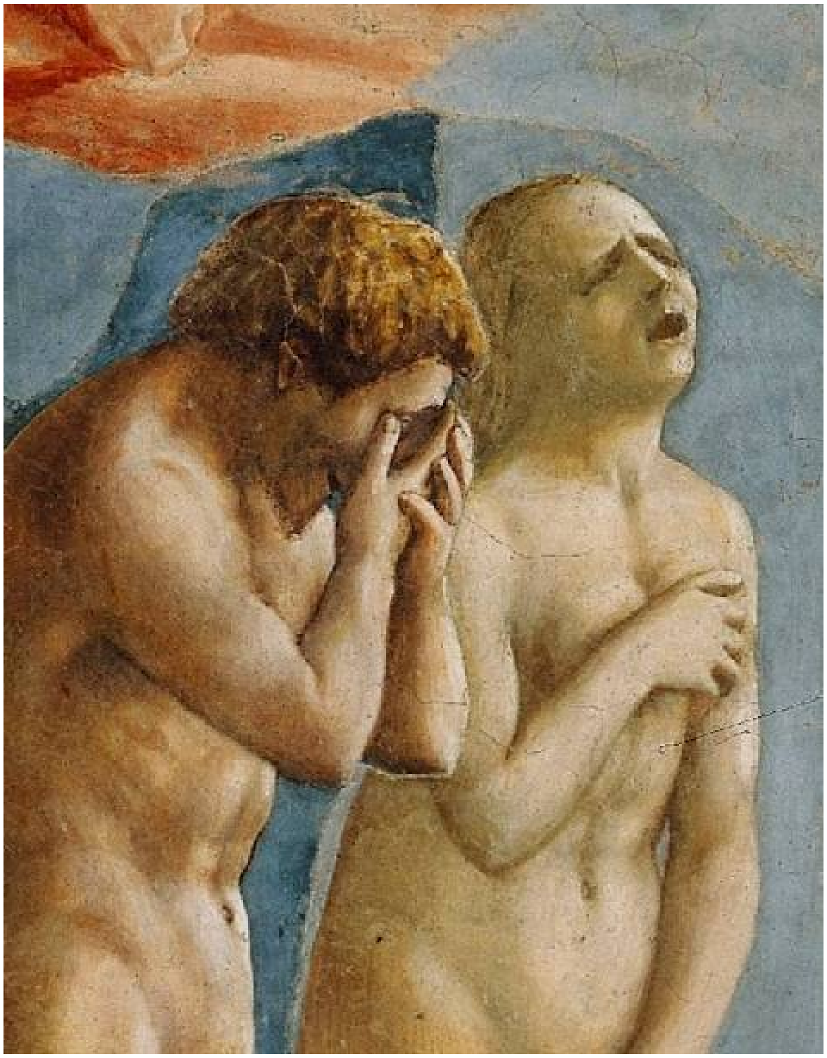
Masaccio (1401-1428) was the first great painter of the Quattrocento period of the Italian Renaissance. According to the biographer Vasari, Masaccio was the best painter of his generation due to his skill at recreating lifelike figures and movements, as well as for a convincing sense of three-dimensionality. Masaccio died at the young age of twenty-six and little is known about the exact circumstances of his death. Nevertheless, his brief career had a profound influence on the course of Western art. He was one of the first to use linear perspective in his painting, employing techniques such as vanishing point for the first time. He moved away from the Gothic style and elaborate ornamentation of artists like Gentile da Fabriano to a more naturalistic mode that employed perspective and *chiaroscuro* for greater realism.

In 1424 Masaccio was commissioned by the powerful and wealthy Felice Brancacci to execute a cycle of frescoes for the Brancacci Chapel in the church of Santa Maria del Carmine in Florence, along with fellow artist Masolino. The two artists worked simultaneously, beginning around 1425. The iconography of the fresco decoration is somewhat unusual; while the majority of the frescoes represent the life of St. Peter, two scenes, on either side of the threshold of the chapel space, depict the temptation and expulsion of Adam and Eve. As a whole the frescoes represent human sin and its redemption through the actions of Peter, the first Pope. The style of Masaccio’s scenes demonstrates the influence of Giotto especially. The figures are large and heavy, as emotions are expressed through faces and gestures; a strong impression of naturalism is conveyed throughout the paintings. Unlike Giotto, however, Masaccio uses linear and atmospheric perspective, directional light and chiaroscuro — the representation of form through light and colour without outlines. As a result, his frescoes are even more convincingly lifelike than those of his predecessor.

The Expulsion from the Garden of Eden presents a distressed Adam and Eve, chased from the garden by a threatening angel. Adam covers his entire face to express his shame, while Eve's humiliation requires her to cover certain areas of her body. The fresco was a great influence on Michelangelo and his work in the Sistine Chapel. Art scholars have often noted that the shadows of the figures fall away from the chapel window, as if the figures are lit by the real sunlight — an additional stroke of verisimilitude indicating Masaccio's innovative genius.

In September 1425 Masolino left the work and went to Hungary. It is not known if this was because of money quarrels with Felice or an artistic disagreement with Masaccio. It has also been supposed that Masolino planned this trip from the very beginning, and needed a close collaborator that could continue the work after his departure. But Masaccio left the frescoes unfinished in 1426 in order to respond to other commissions, probably coming from the same patron. However, it has also been suggested that the declining finances of Felice Brancacci were insufficient to pay for any further work, so the painter sought work elsewhere. Either way, the chapel was left unfinished, to be later completed by Filippino Lippi in the 1480's.





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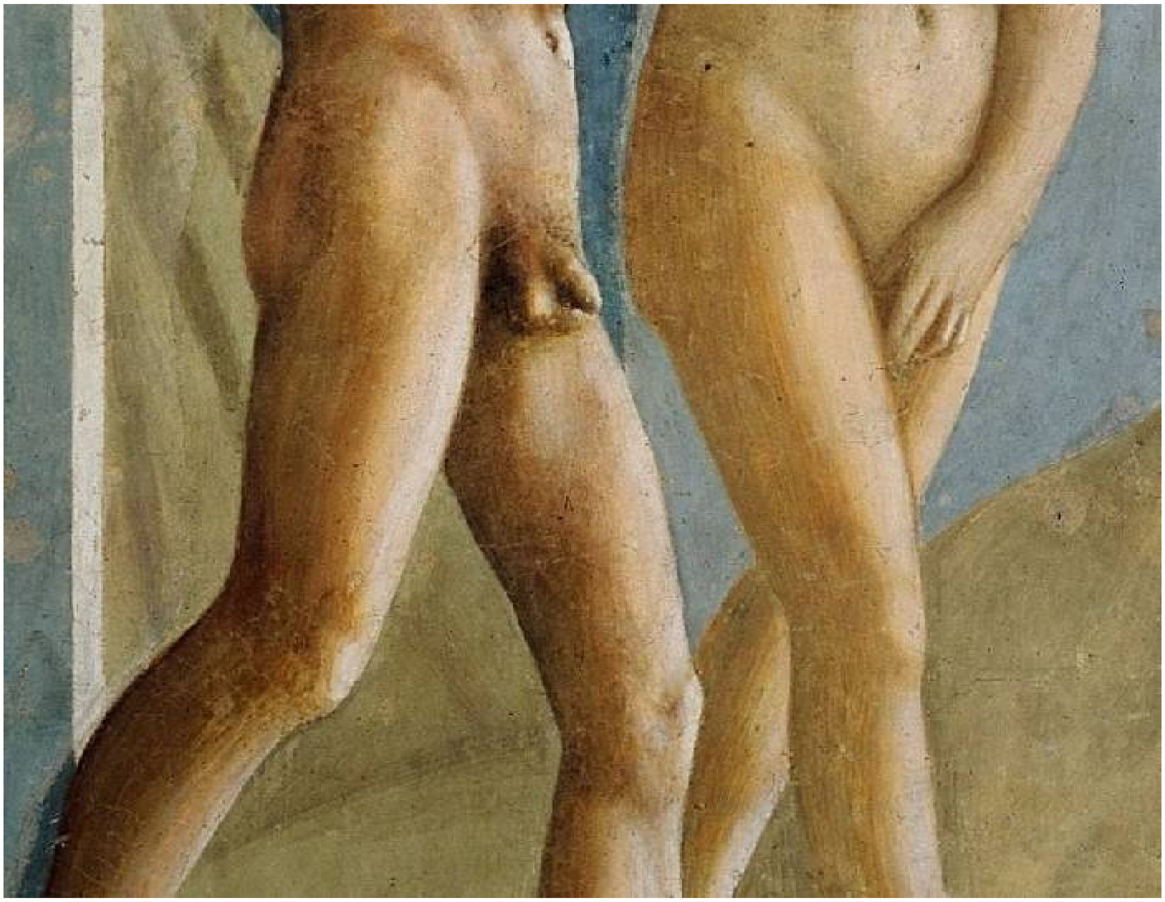

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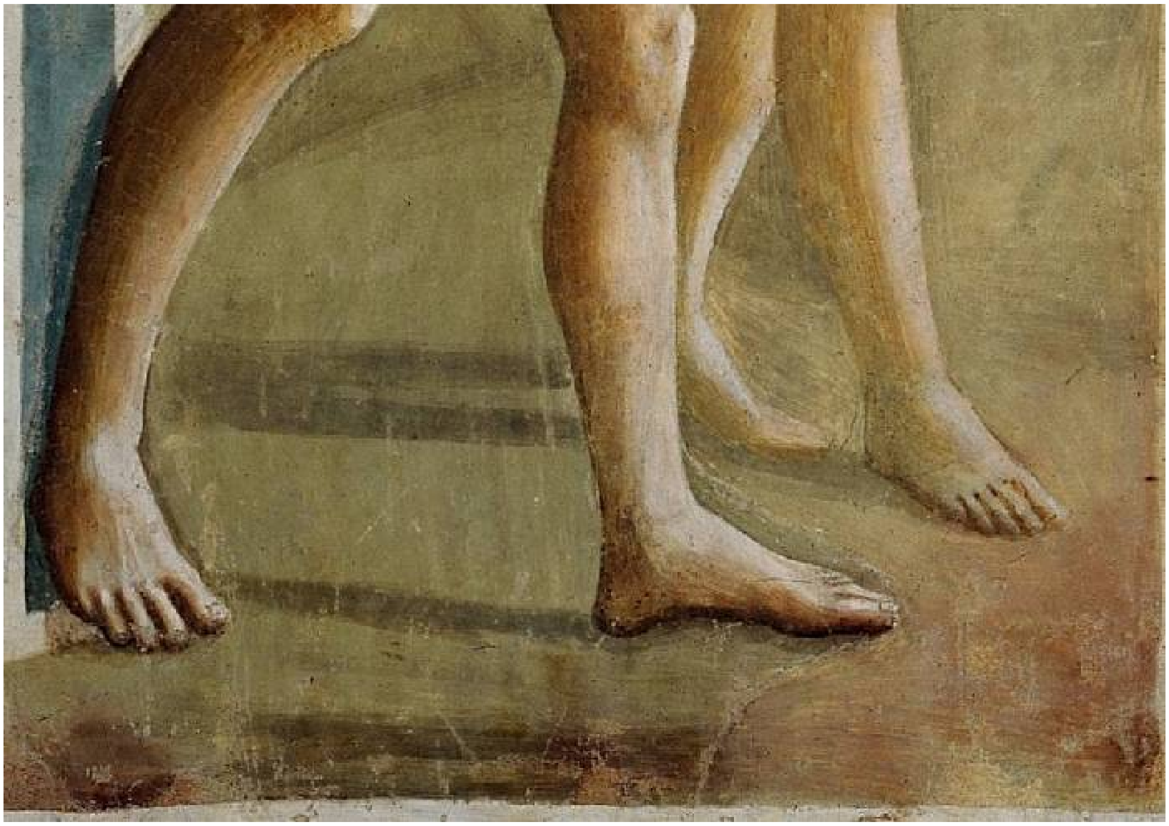

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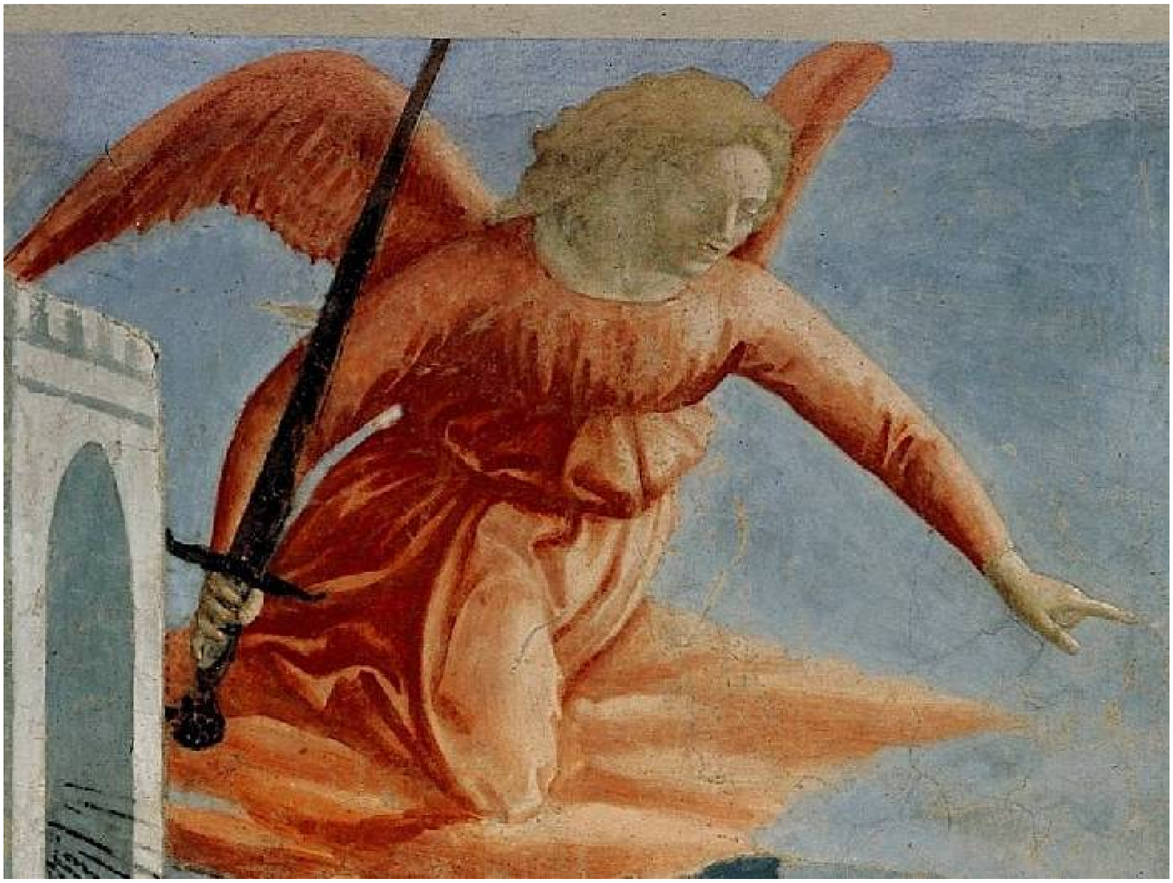

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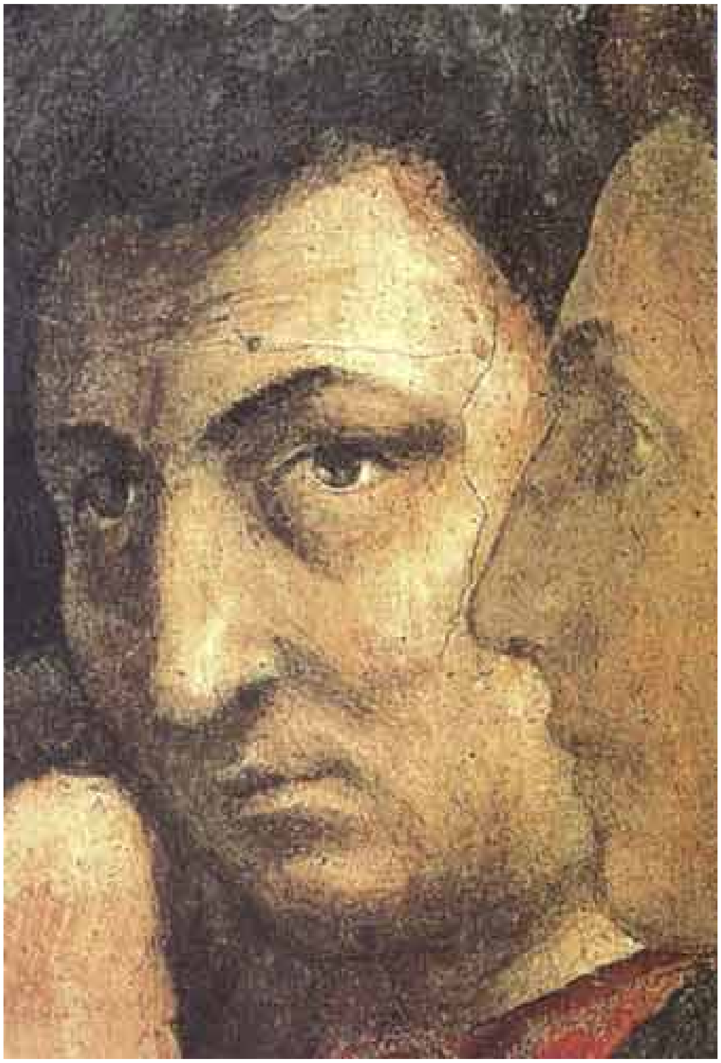
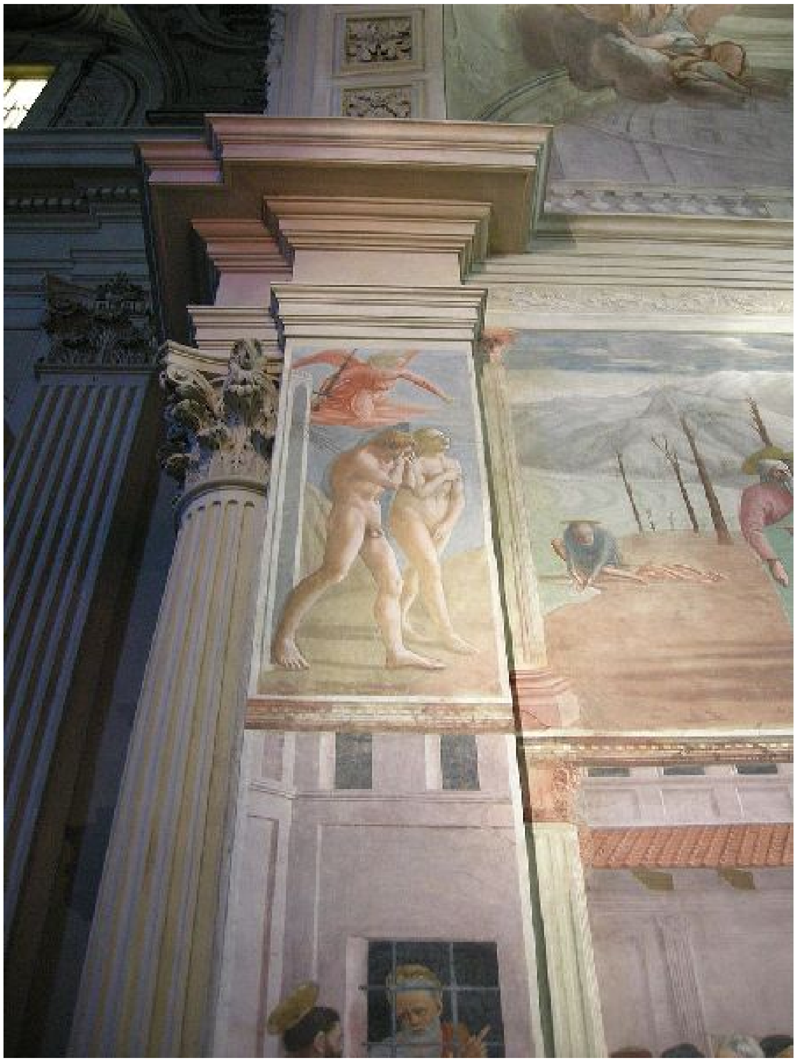
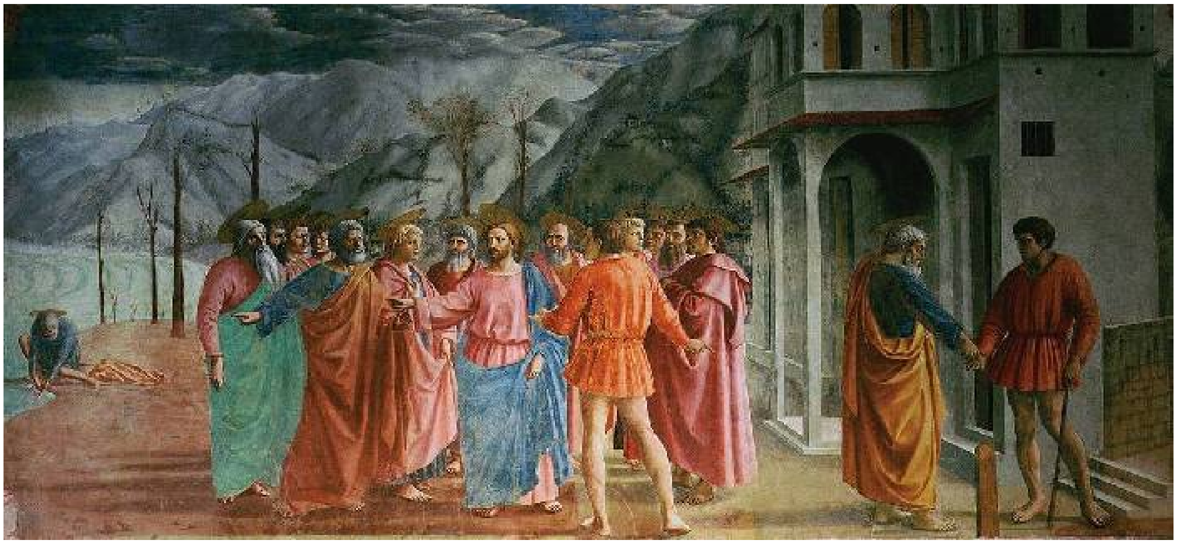


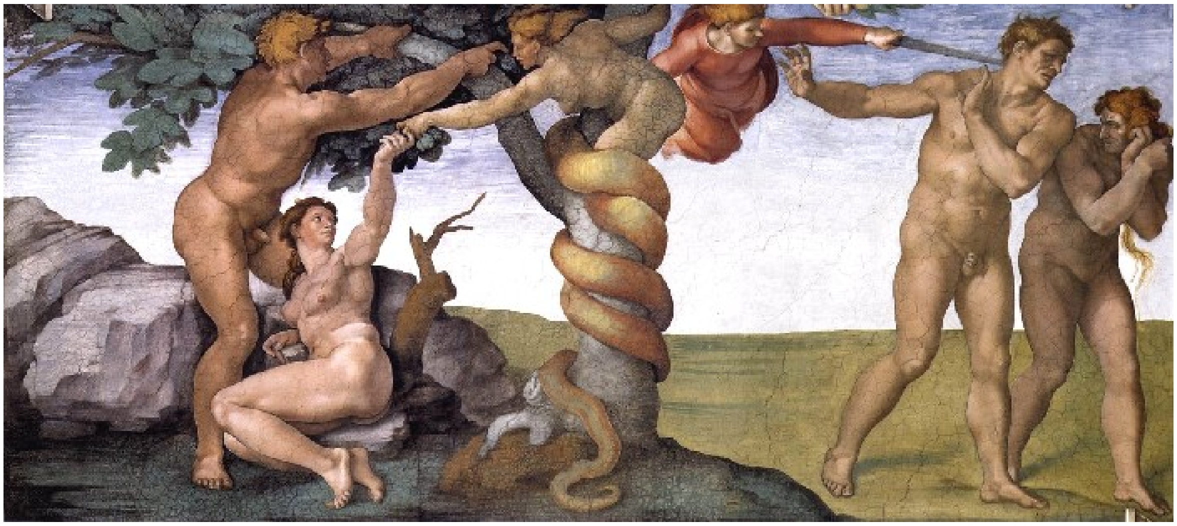
Self portrait — detail of St. Peter Raising the Son of Theophilus and St. Peter Enthroned as First Bishop of Antioch, Brancacci Chapel, S. Maria del Carmine, Florence



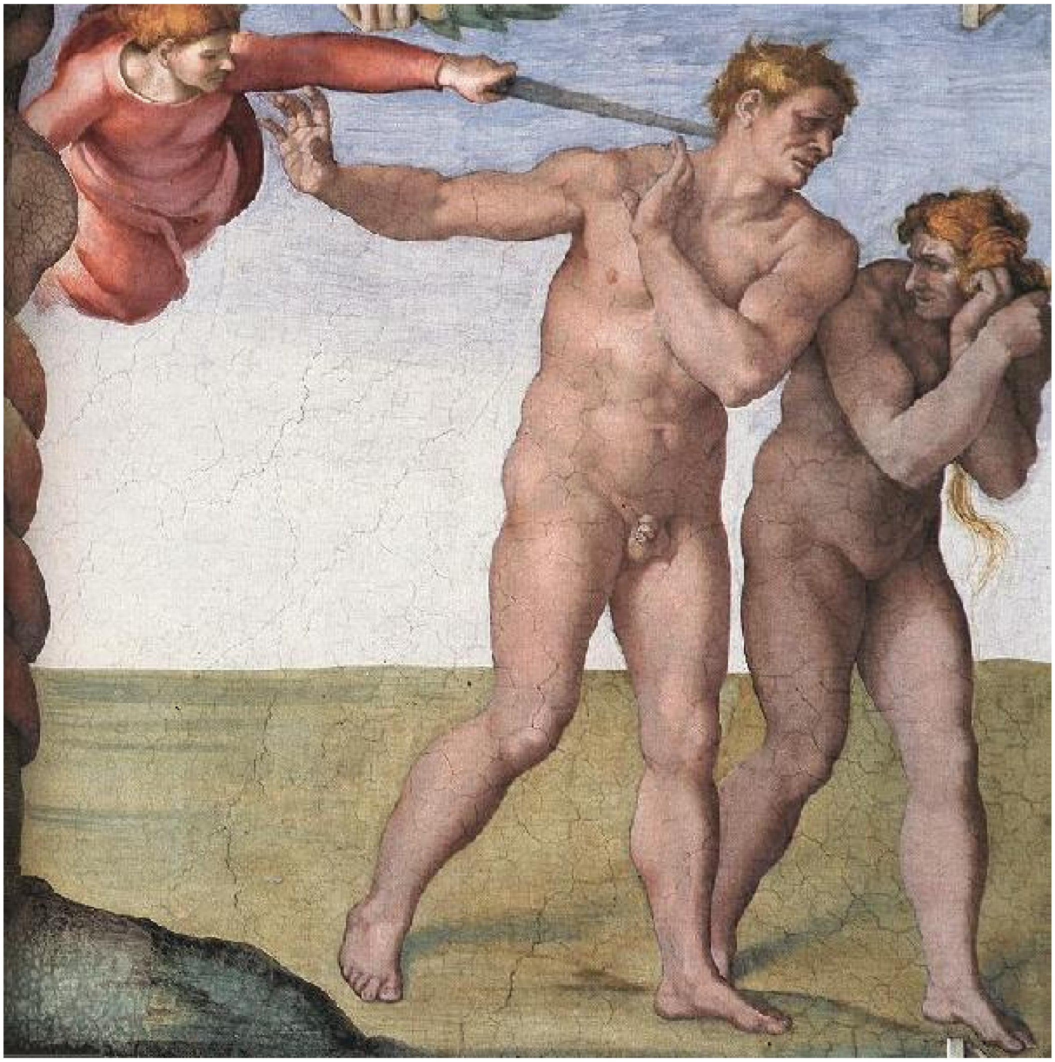
The painting in situ



‘The Tribute Money’, another fresco by Masaccio in the Brancacci Chapel



'Adam and Eve: Temptation and Banishment' by Michelangelo, Sistine Chapel



Detail revealing Masaccio's influence on the later artist

The Arnolfini Portrait by Jan Van Eyck

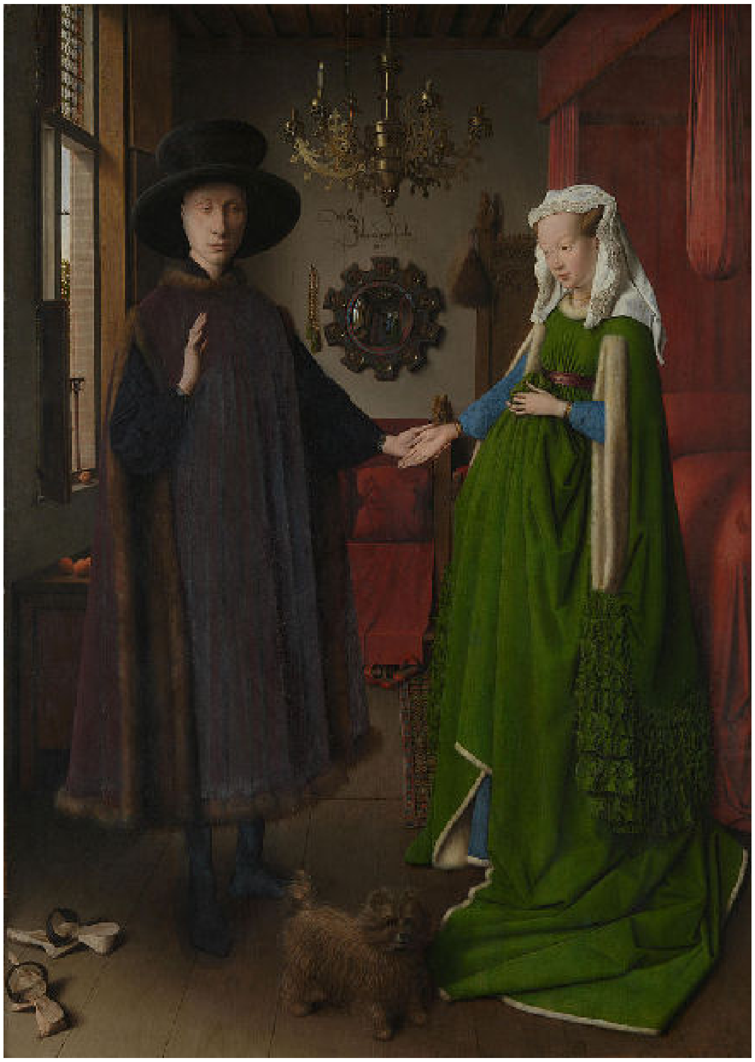
Jan van Eyck (c. 1390-1441) was an Early Netherlandish painter active in Bruges, who is now regarded as one of the most significant Northern Renaissance artists of the fifteenth century. Apart from the *Ghent Altarpiece* and the illuminated miniatures of the Turin-Milan Hours, about twenty surviving paintings are confidently attributed to van Eyck, all dated between 1432 and 1439. The following painting, *The Arnolfini Portrait*, is celebrated for its complex iconography and innovative use of conventions that would inspire later generations of artists.

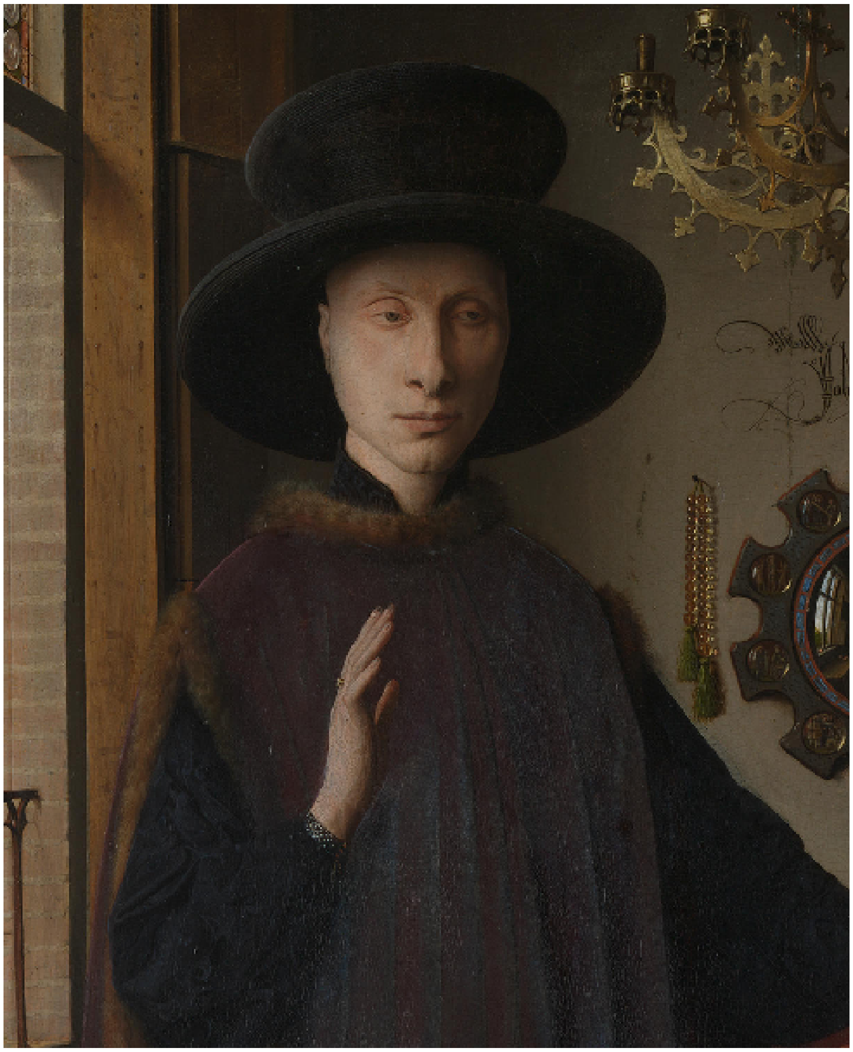
Van Eyck developed the technique of applying layer after layer of thin translucent glazes to create a painting with an intensity of both tone and colour. His compositions are remarkable for glowing colours and their acute realism. The artist took advantage of the longer drying time of oil paint, compared to tempera, to blend colours by painting wet-in-wet to achieve subtle variations in light and shade, heightening the illusion of three-dimensional forms. The medium of oil paint also permitted van Eyck to capture surface appearance and distinguish textures precisely. He also rendered the effects of both direct and diffuse light by showing the light from the window on the left reflected by various surfaces. Some art historians believe he used a magnifying glass in order to paint the minute details such as the individual highlights on each of the amber beads hanging beside the mirror.

The Arnolfini Portrait is a double portrait of Giovanni Arnolfini, a prosperous Italian banker, who had settled in Bruges, and his wife Giovanna Cenami, presented as standing side by side in the bridal chamber, facing towards the viewer. The husband proudly holds his wife’s hand, whilst the couple are surrounded in the restricted space by a range of symbols. The fruit to the left, placed on a low table, hints at original innocence before sin, representing the temptation of knowledge and the Fall of Man. Above the couple’s heads, the candle burns in broad daylight on one of the branches of an ornate copper chandelier, suggesting the strength of the nuptial flame. The small dog in the foreground is a typical symbol of fidelity and love.

The marriage bed, with its brilliant red curtains, strongly connotes the physical side of the union.

However, the focal point of the painting is the mirror, which reflects two otherwise unseen figures as they cross the threshold of the room. They are the painter himself and a young man, doubtless arriving to act as witnesses to the marriage. The convex mirror allows a view of both the floor and the ceiling of the room, as well as the sky and the garden outside, both of which are otherwise scarcely visible through the side window. Therefore, the mirror acts as an alternative visual representation. The artist employs the mirror device in order to expand the limits of the space in an otherwise restricted composition. The technique would be used time and time again by later leading artists, most notably by Velázquez in *Las Meninas*, the famous group portrait of the Spanish Royal Family.





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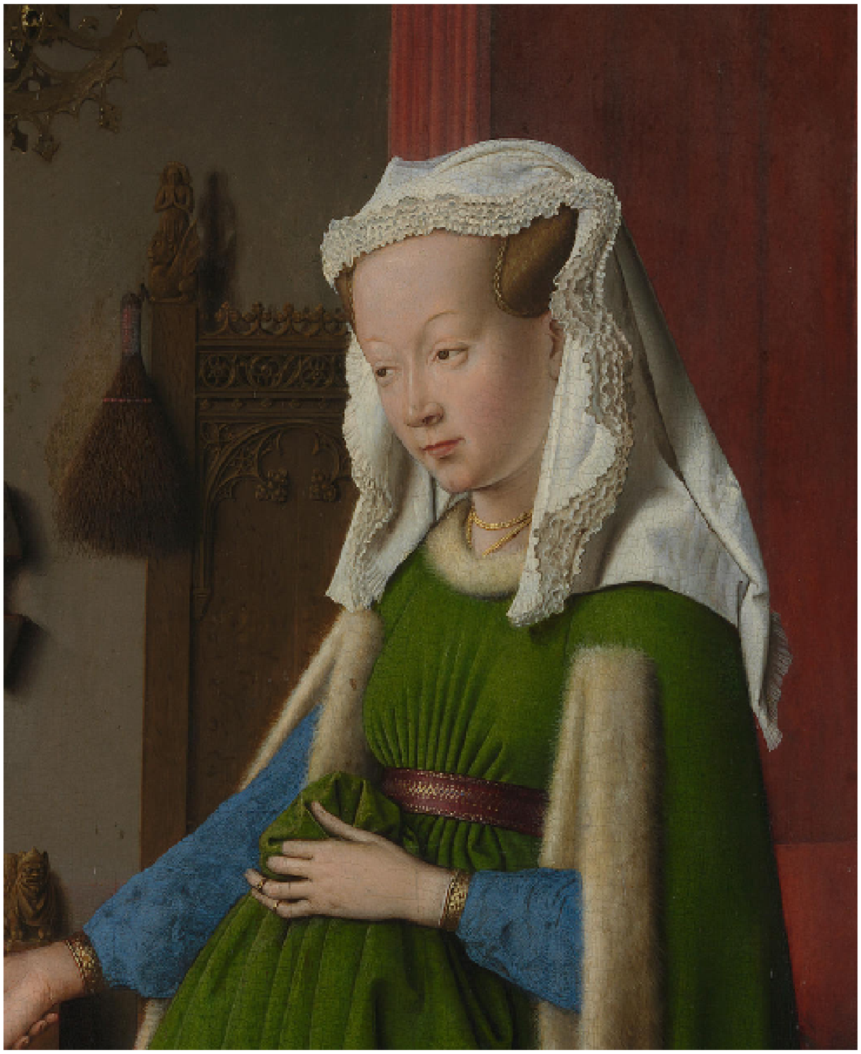

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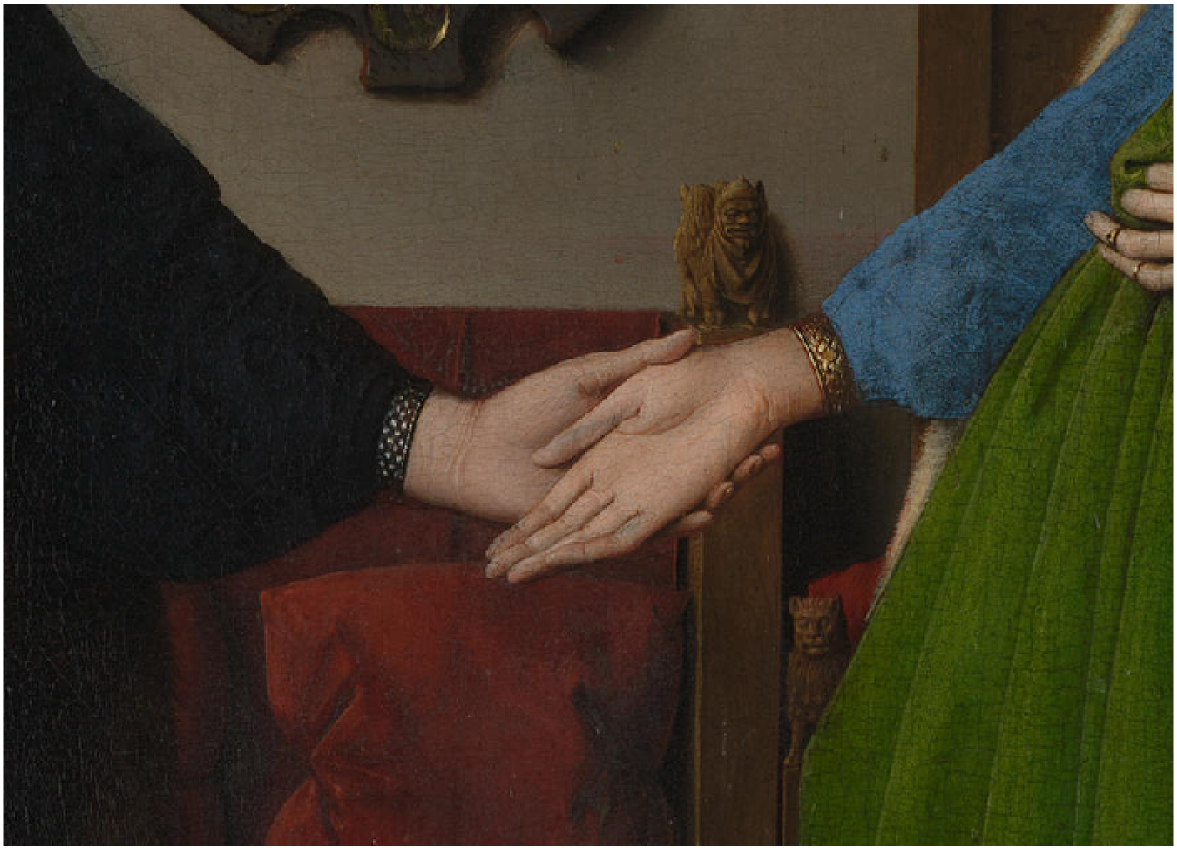

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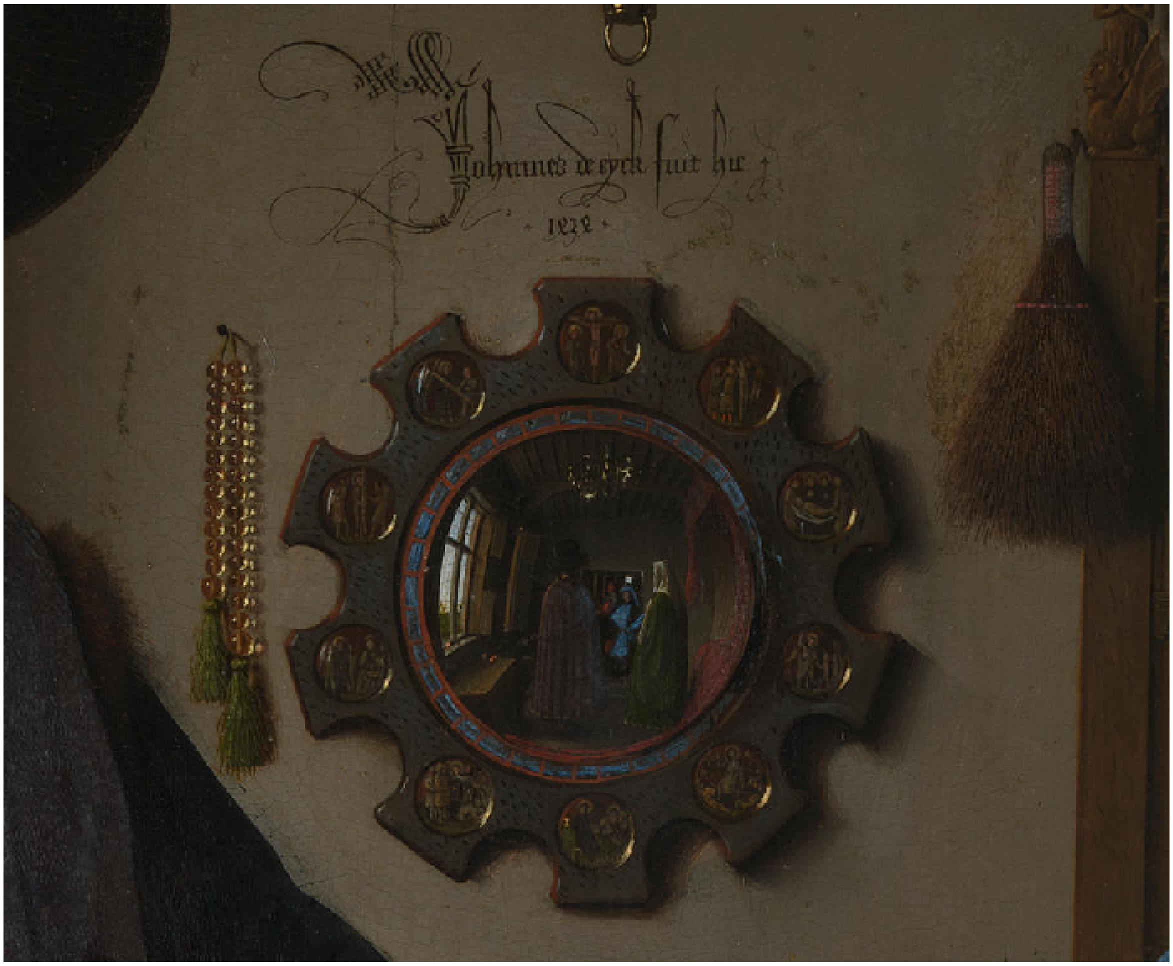
Johannes de eyck fuit hic
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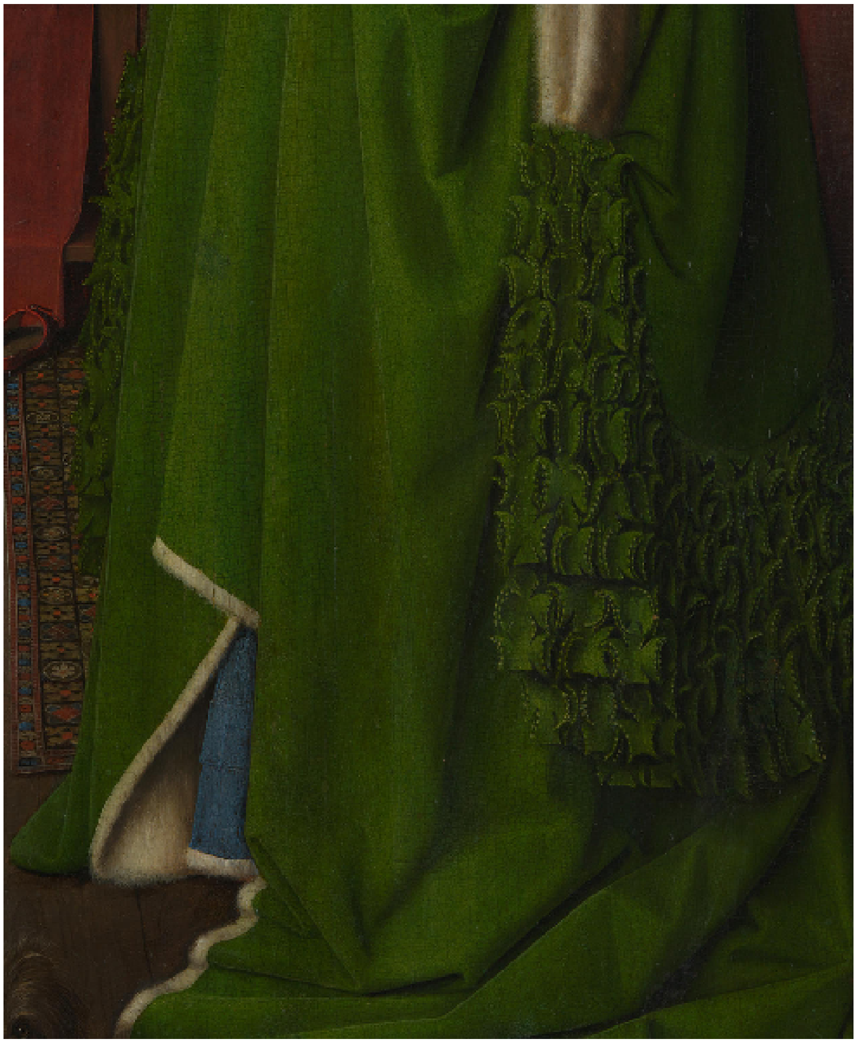

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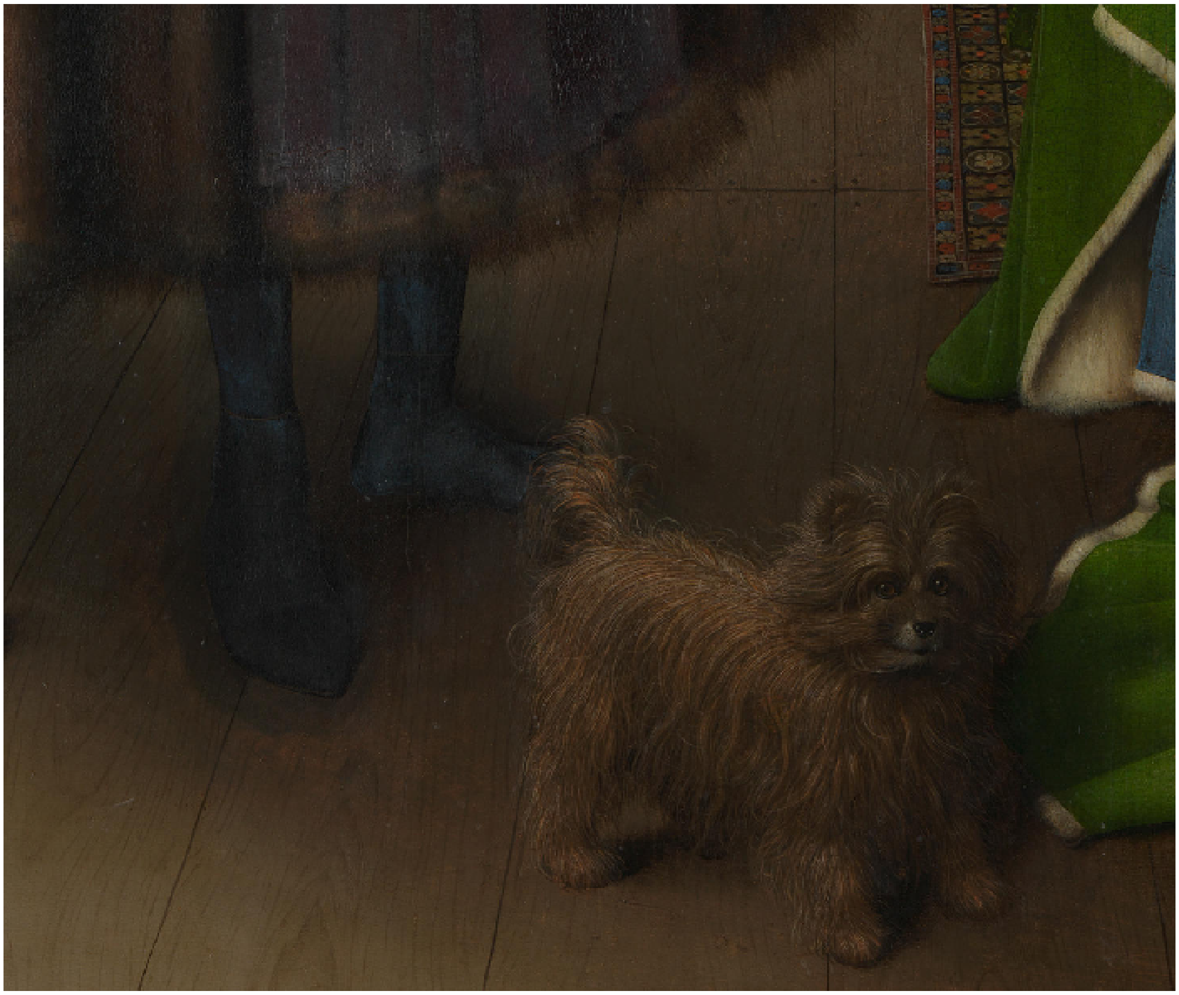

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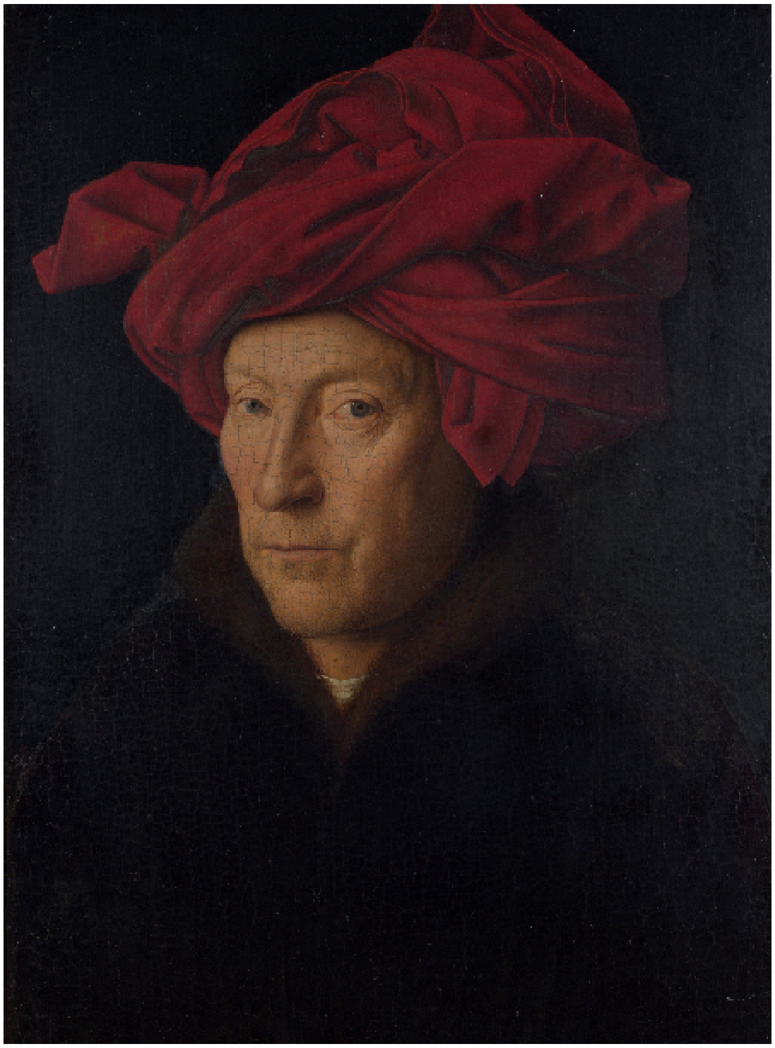
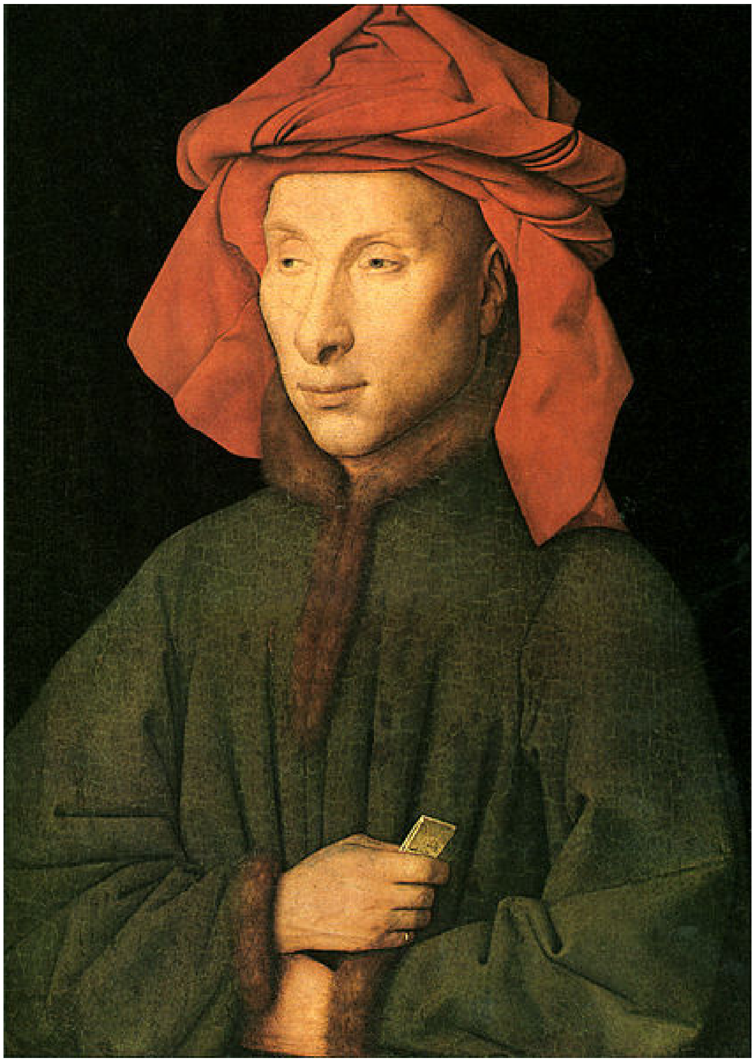


Portrait of a Man, believed by some to be Jan van Eyck, 1433, National Gallery, London



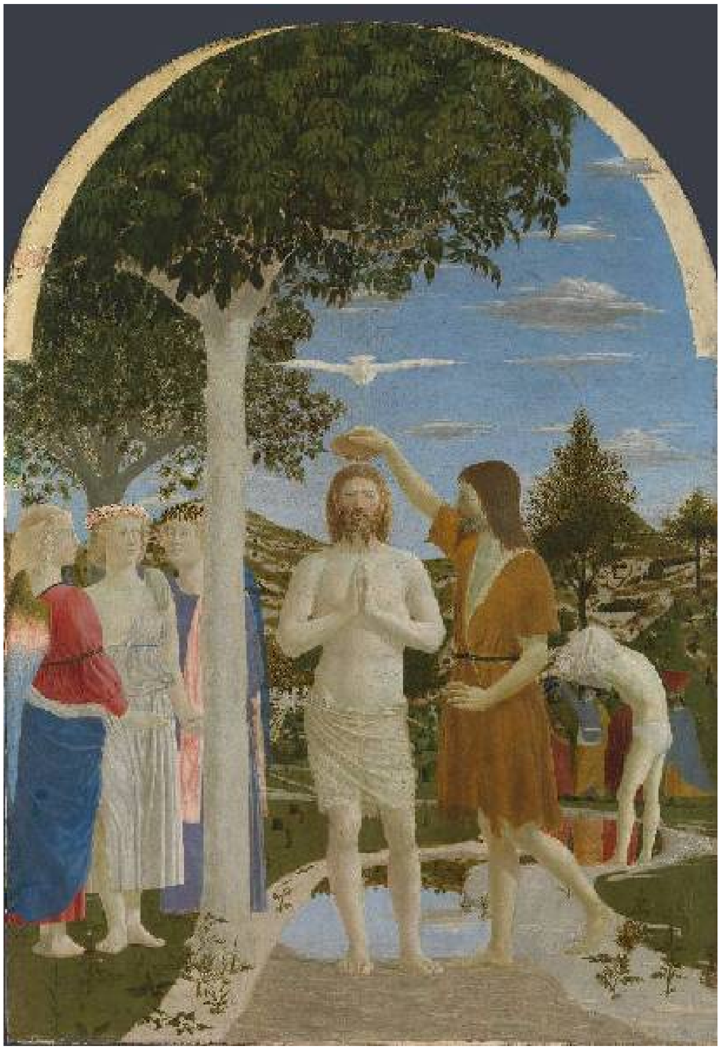
Jan van Eyck's Berlin portrait of Giovanni Arnolfini, wearing a chaperon

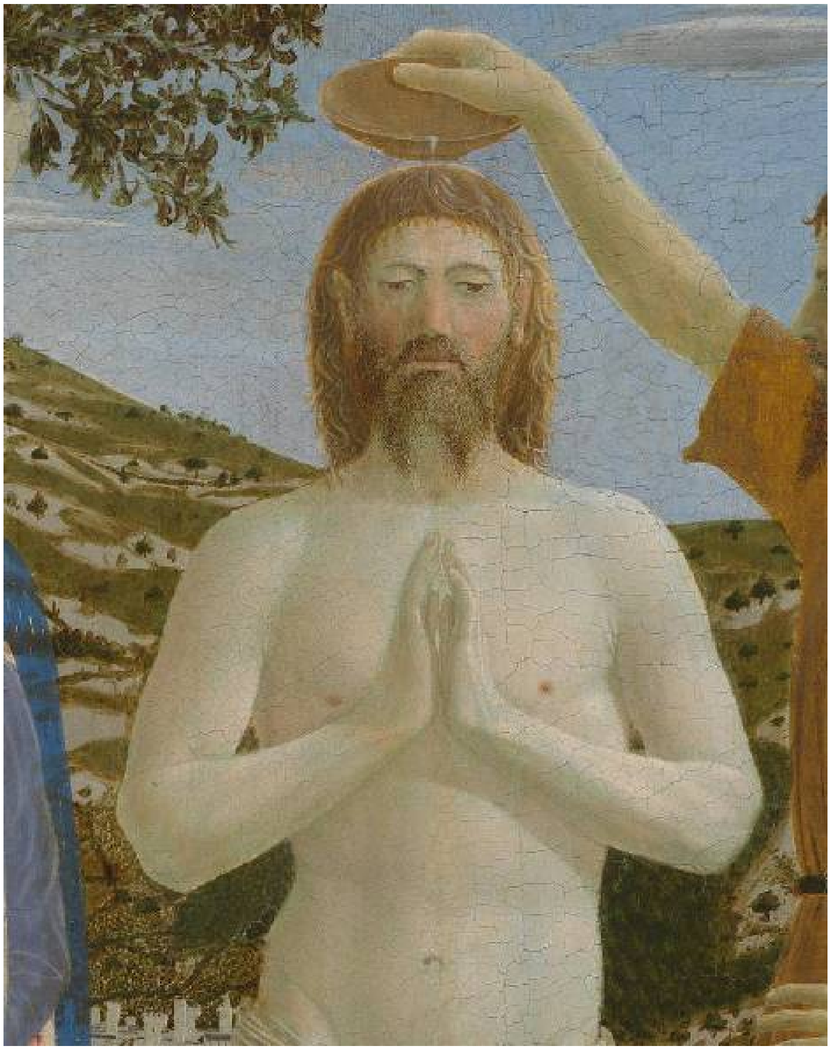
The Baptism of Christ by Piero Della Francesca

The Early Renaissance painter Piero della Francesca (c. 1415-1492) was also known as a mathematician and geometer, though in recent times he is chiefly remembered for his art. His paintings were characterised by their serene humanism, as well as their use of geometric forms and perspective. The panel *The Baptism of Christ* (1448-50), housed in the National Gallery, London, was commissioned in c. 1440 by the Camaldolese Monastery of Sansepolcro in Tuscany, originally designed as part of a triptych. Its dating to Piero della Francesca's early career is supported by the strong relationship with the "light painting" of his master, Domenico Veneziano.

The panel portrays Christ being baptised by his cousin John, his head surmounted by a dove representing the Holy Spirit. Christ, John's hand, the bird and the bowl form an axis dividing the painting into two symmetrical parts. A second division is created by the tree on the left, which instead divides it according to the golden ratio. The three angels to the left of the image wear different clothes and, in a break from traditional iconography, are not supporting Christ's garments, but instead hold each other's hands. Some art historians believe this might be an allusion to the contemporary Council of Florence (1431–45), whose goal was the unification of the Western and Eastern Churches. The Camaldolese monk and theologian, St. Ambrose Traversari, who had been Prior General of the Camaladolese congregation, had been a strong supporter of the union. Such symbolism is also suggested by the presence, behind the neophyte on the right, of figures dressed in an oriental fashion.

Piero della Francesca was renowned in his times as an authority on perspective and geometry: his attention to the theme is shown by John's arm and leg, which form two angles of the same size. Three treatises written by Piero are known to modern mathematicians: Abacus Treatise (Trattato d'Abaco), Short Book on the Five Regular Solids (Libellus de Quinque Corporibus Regularibus) and On Perspective for Painting (De Prospectiva Pingendi). The subjects covered in these writings include arithmetic, algebra, geometry and innovative work in both solid geometry and perspective. Much of Piero’s work was later absorbed into the writing of others, notably Luca Pacioli.





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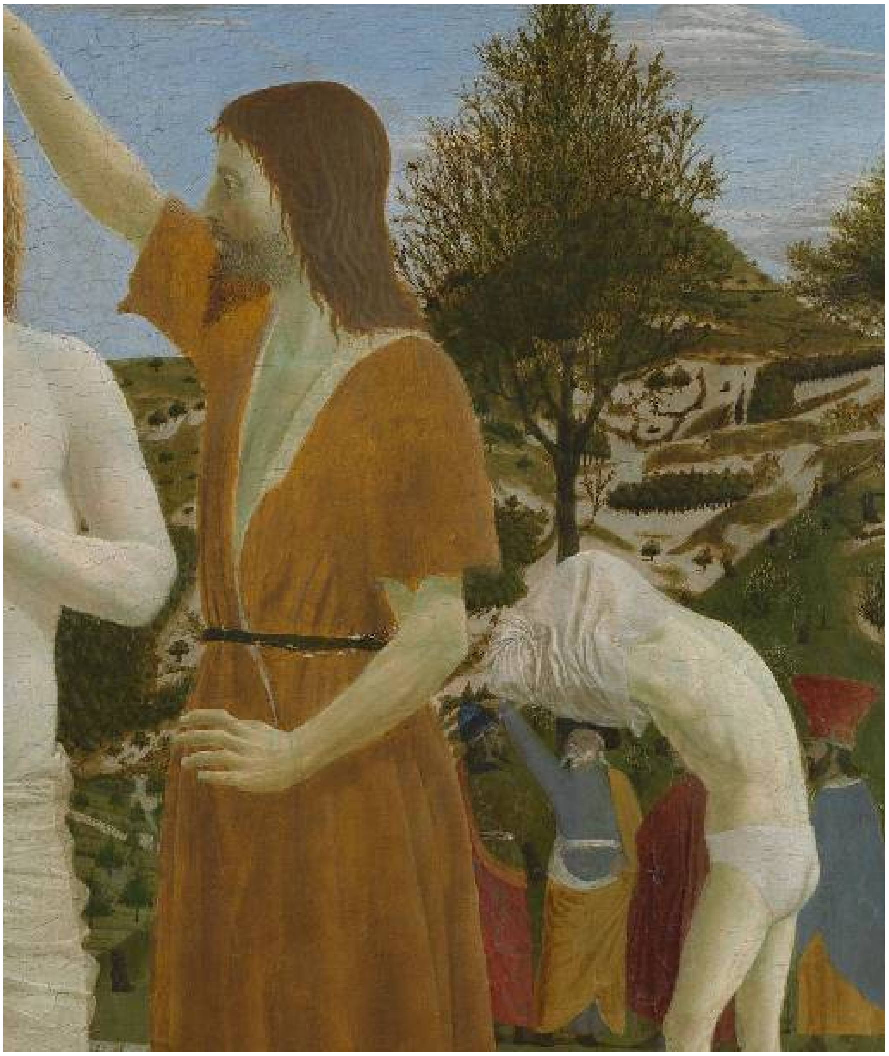

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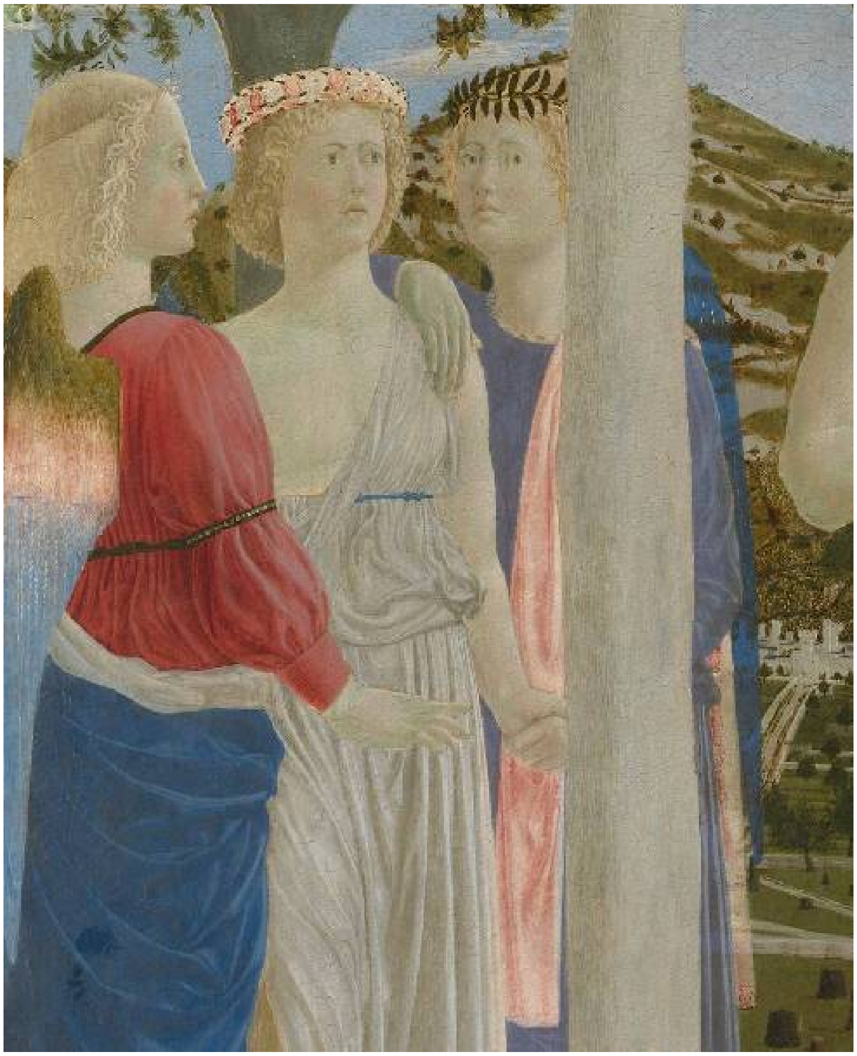

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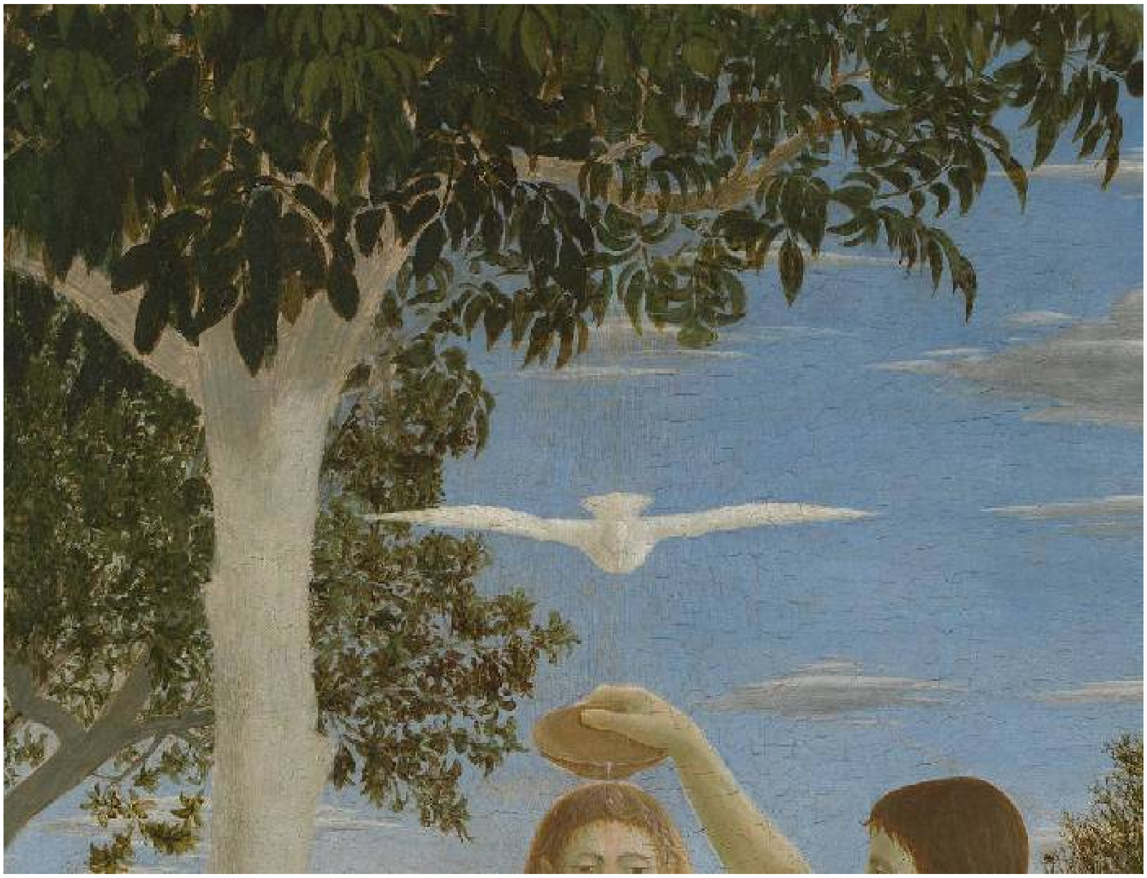


Detail

Primavera by Sandro Botticelli

Sandro Botticelli (c. 1445-1510), an Italian painter of the Early Renaissance, belonged to the Florentine School under the patronage of Lorenzo de' Medici, a movement that Giorgio Vasari would characterise less than a hundred years later in his *Vita of Botticelli* as a "golden age". Botticelli's posthumous reputation suffered until the late nineteenth century, though since then his work has been seen to represent the linear grace of Early Renaissance painting.

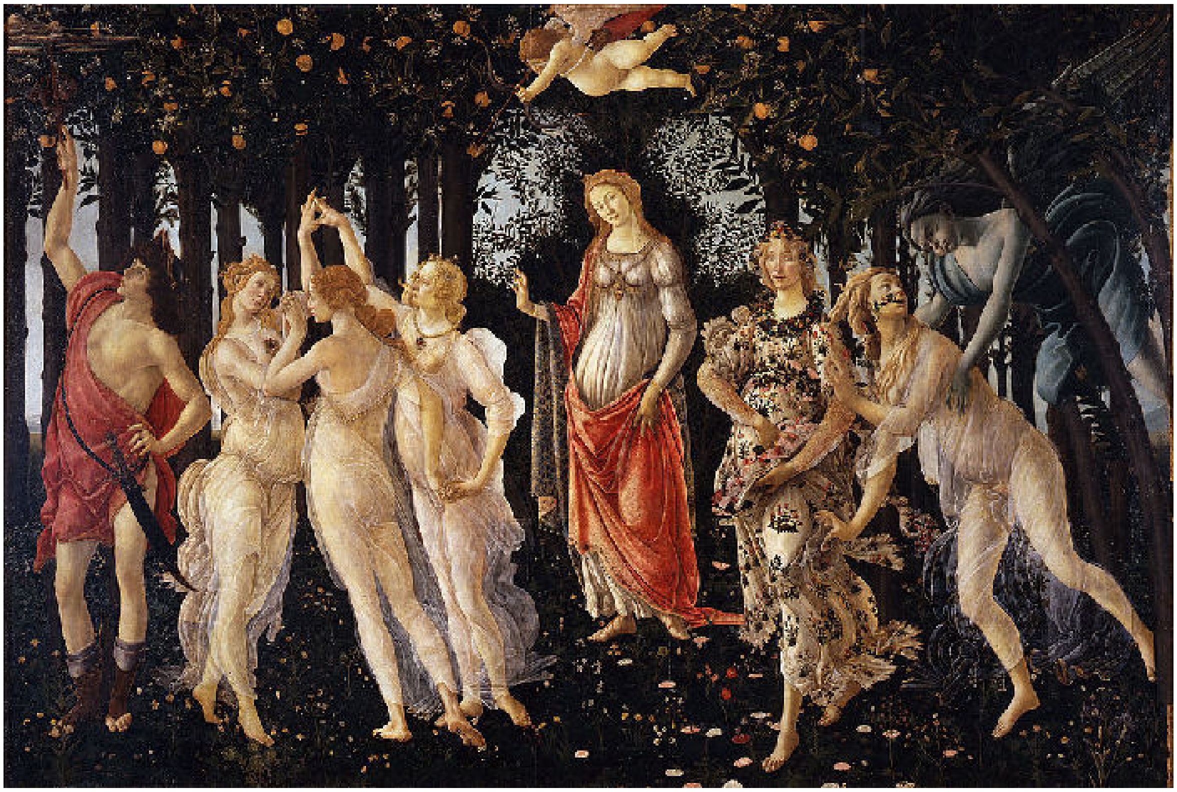
Universally acknowledged as one of the crowning achievements of Renaissance art, Botticelli's *Primavera* is an Allegory of Spring, depicting an orchestrated group of mythological figures in a garden. Various meanings for the composition and arrangement have been suggested over the centuries. Now held in the Uffizi Gallery, the painting originally bore no title and was only first called *La Primavera* by the art historian Giorgio Vasari, who saw it at Villa Castello, outside of Florence, in 1550. The painting decorated an anteroom attached to Lorenzo di Pierfrancesco's chambers. Though the history of the painting remains uncertain, it is believed to have been commissioned by one of the Medici family.

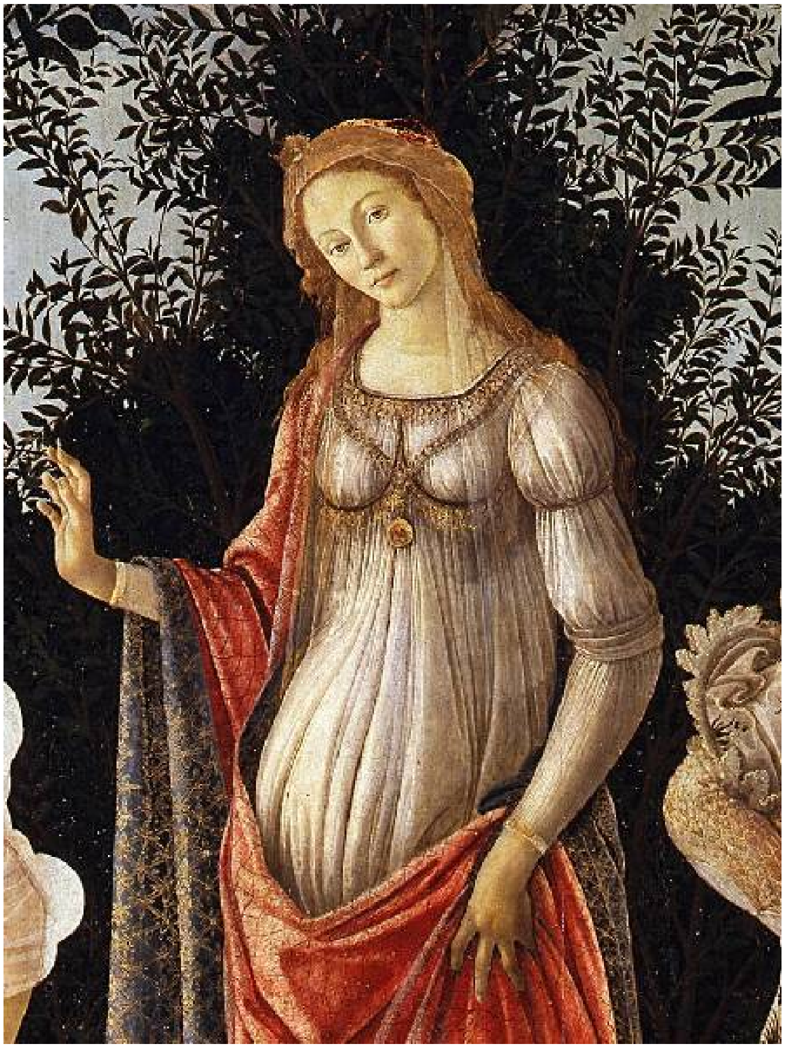
Primavera contains references to works by the Roman poets Ovid and Lucretius, and may also reference a poem by Poliziano. The composition is innovative in that it is one of the first surviving paintings from the post-classical period to depict classical gods in a life-size dominant format. Some of the figures are based on famous ancient sculptures, translated into Botticelli's own unconventional formal language, with slender figures and bodies, at times slightly elongated.

Venus is prominent in the heart of the picture, set slightly back from the other figures. Hovering above, her son Cupid — blindfolded to denote how love is blind — aims one of his arrows of love at the Three Graces, who elegantly dance a roundel. Venus' garden of love is guarded by Mercury on the left, who is lightly clad in a red cloak, covered with flames. The Messenger god, wearing his customary winged shoes, also wears a helmet and carries a sword, representing him as the guardian of the garden.

On the right side of the image, two parts of a tale are being related. In the first part on the far right, Zephyr, the god of the winds, is forcefully pursuing the nymph Chloris. The resulting part of the tale presents Flora, the goddess of spring, who is scattering flowers, as Chloris was compensated for her rape by becoming the goddess Flora. The myth is recounted in Ovid’s *Fasti*, a poetic calendar describing Roman festivals. For the month of May, Flora tells how she was once the nymph Chloris, breathing out flowers as she does so.

The recent discovery of a disguised message in the floral pattern on Flora’s gown, to which Chloris is drawing Zephyr’s attention, indicates that the subject matter of *Primavera* is set in the context of the Pagan Renaissance Revival championed by Marsilio Ficino, Florence’s foremost philosopher. He was the friend, mentor and tutor of the young Medici owner of the painting, in whom he sought to instil the Platonic philosophy that he was introducing to Europe at the time. Ficino’s Platonic teaching held that man possessed a spark of divinity, contrasting with the medieval view of man’s guilt and culpability.





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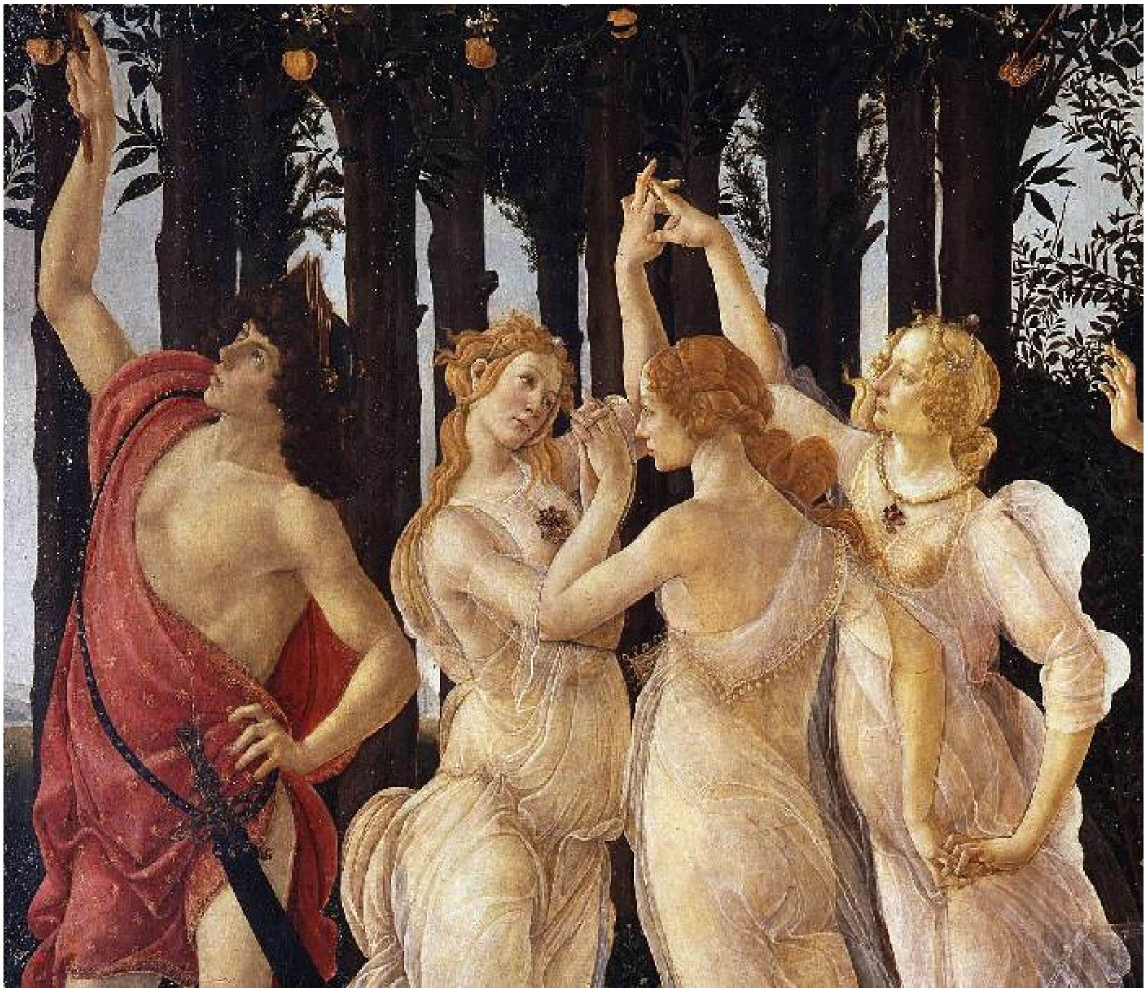

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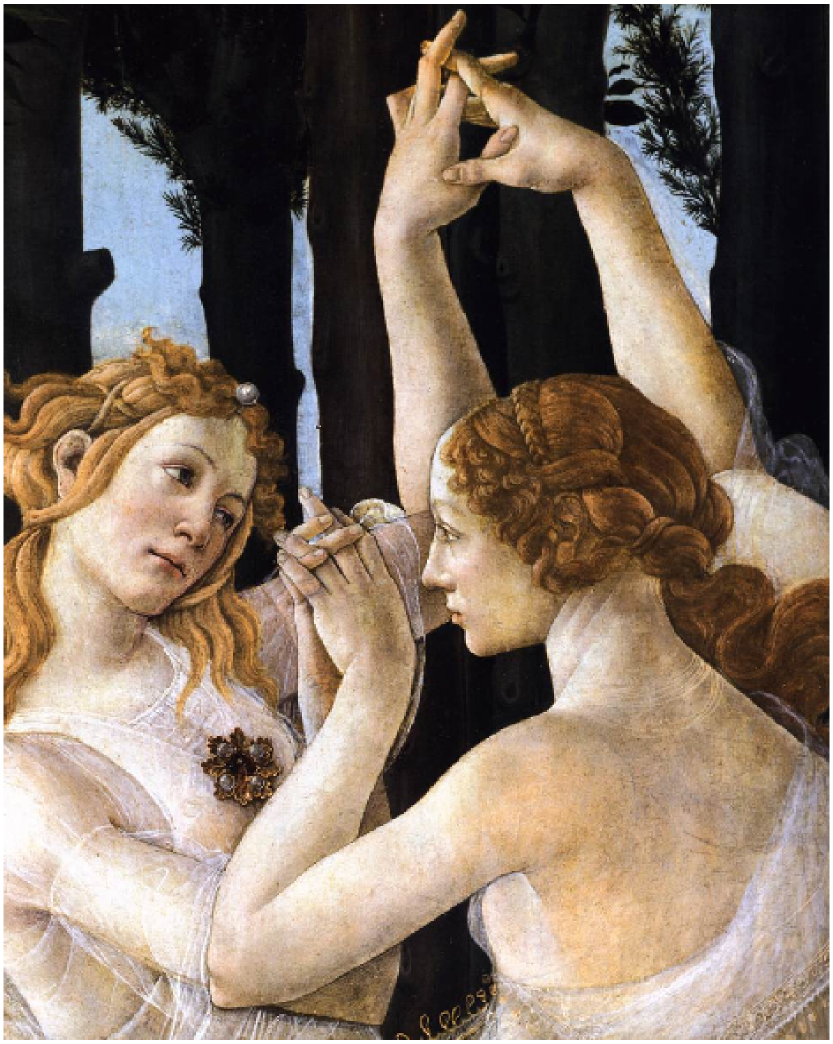

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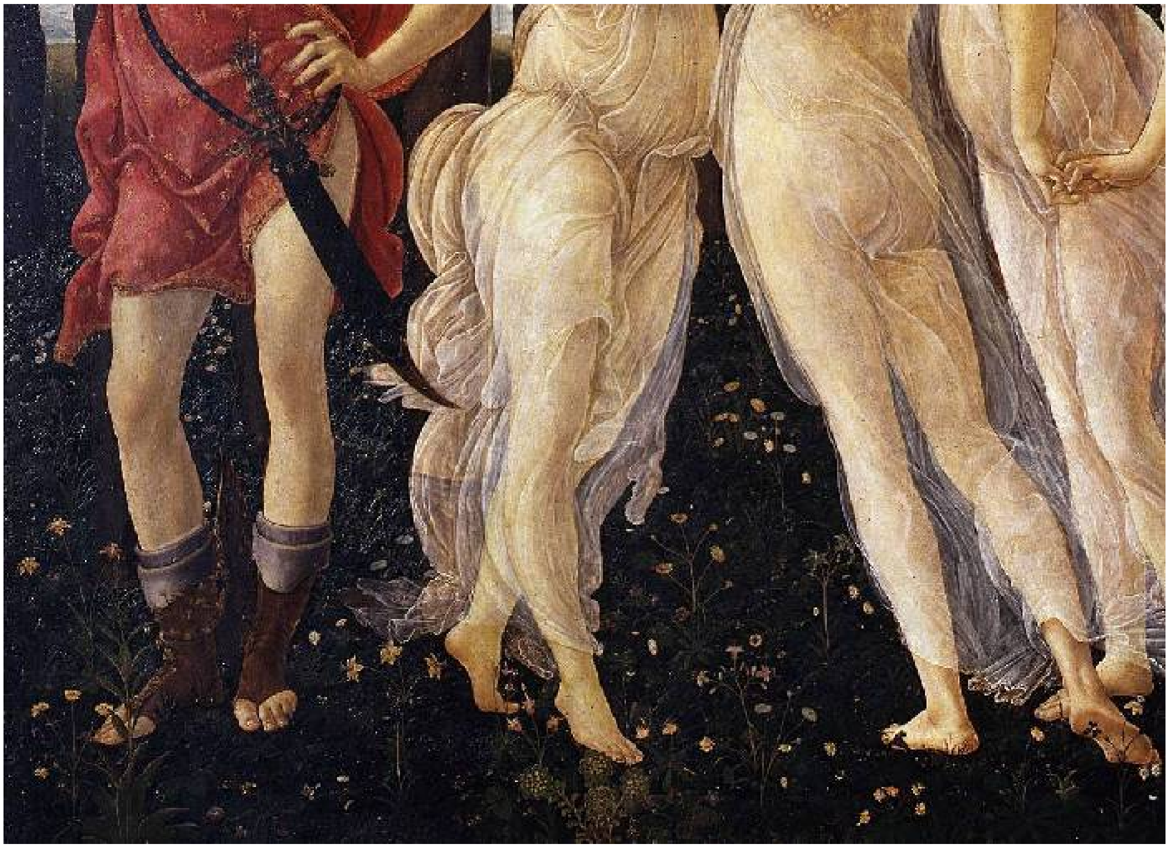

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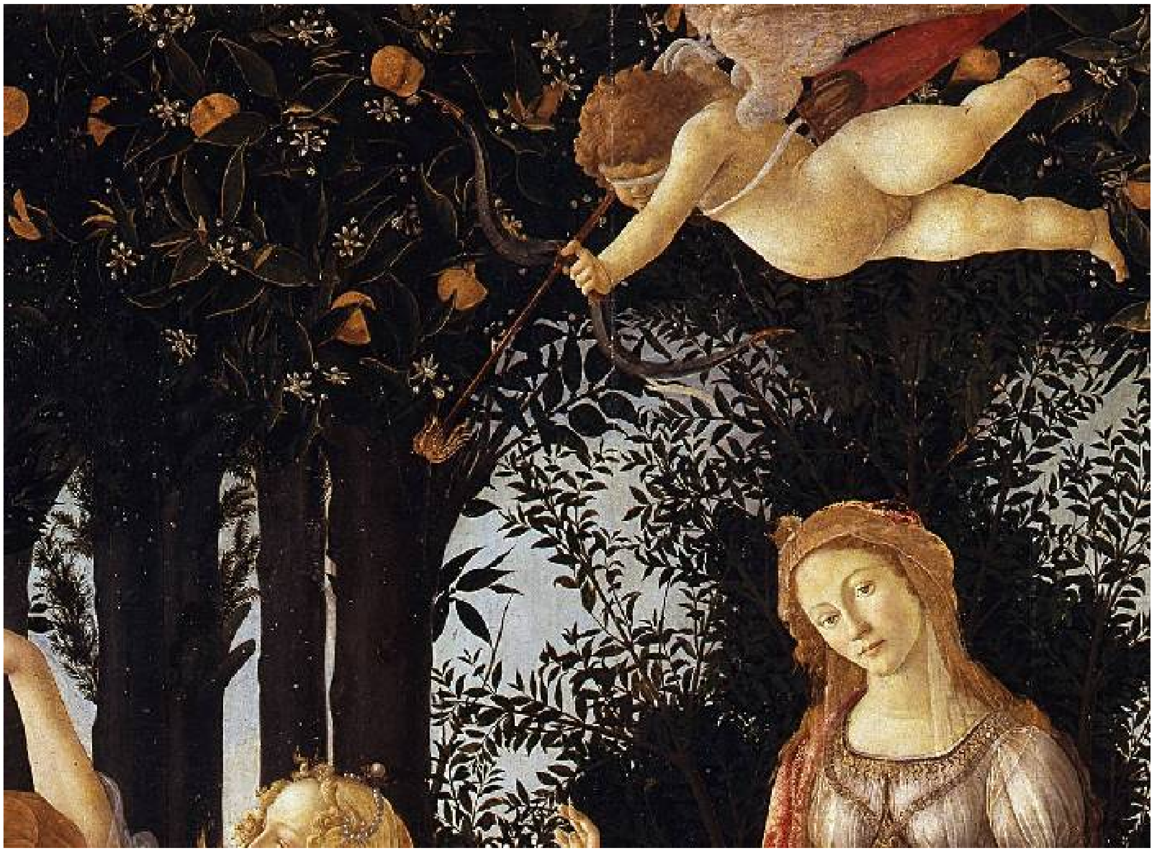

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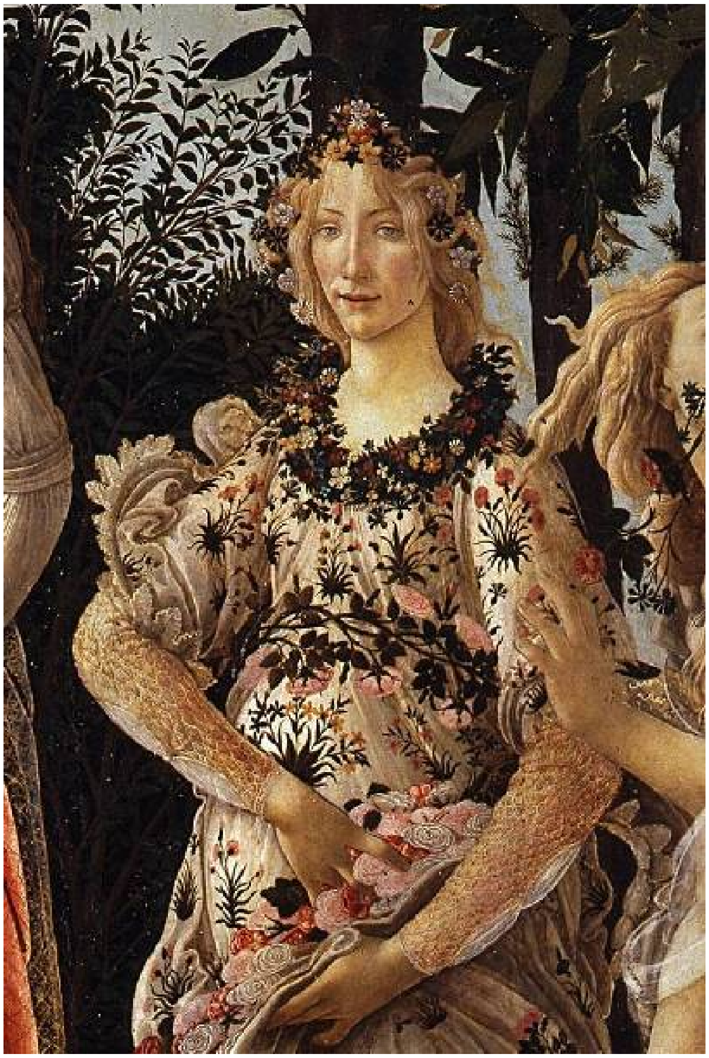

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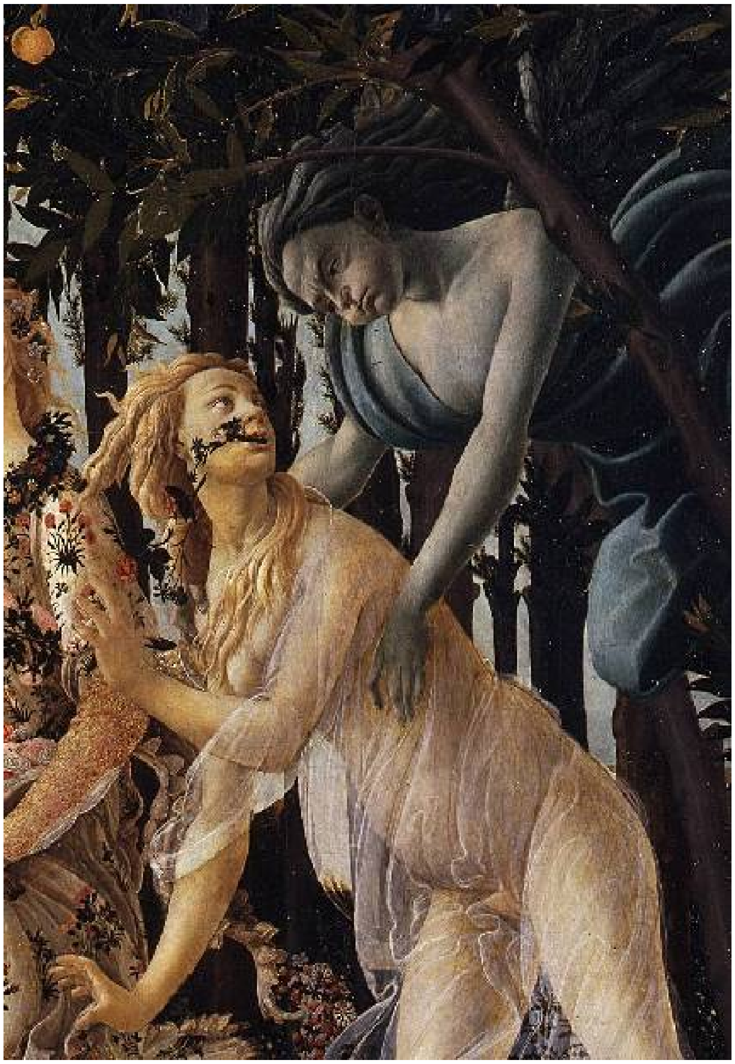

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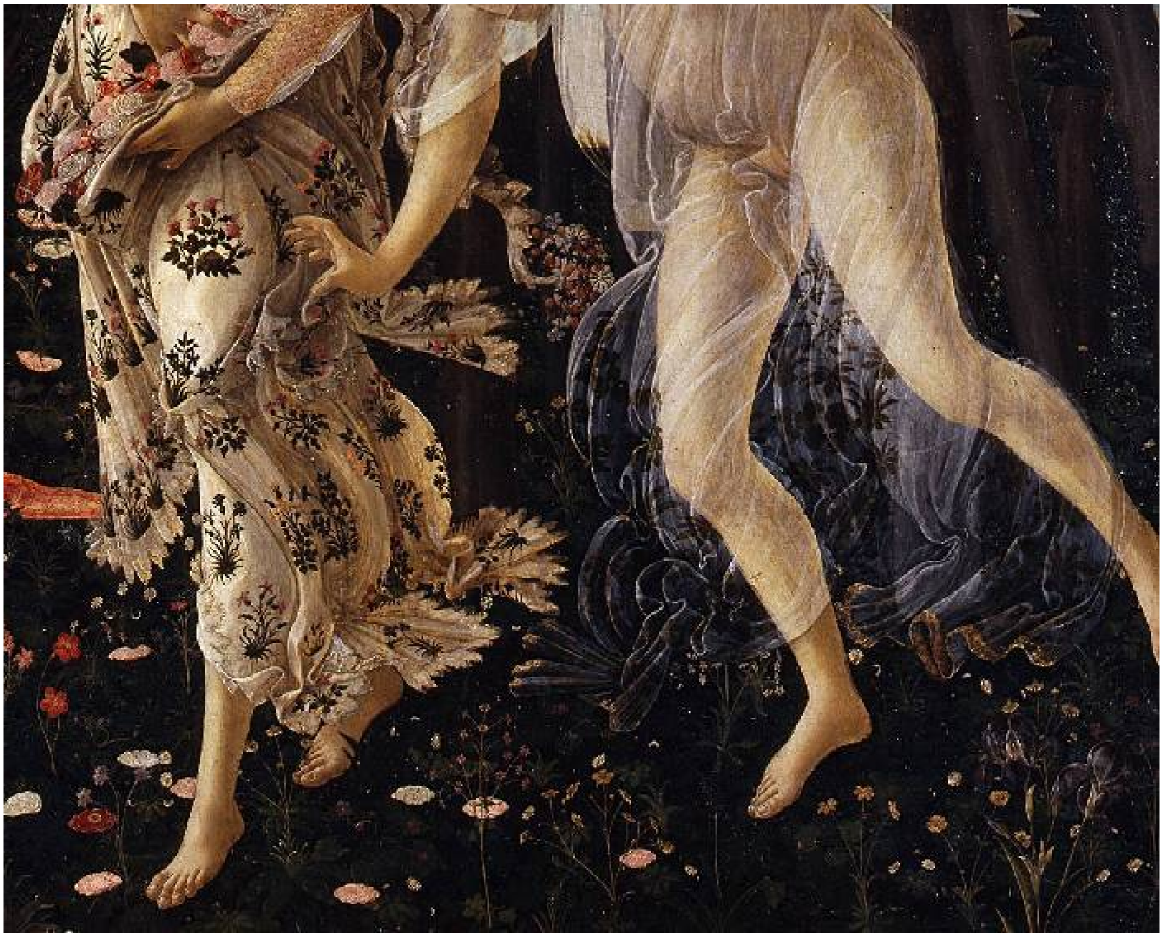

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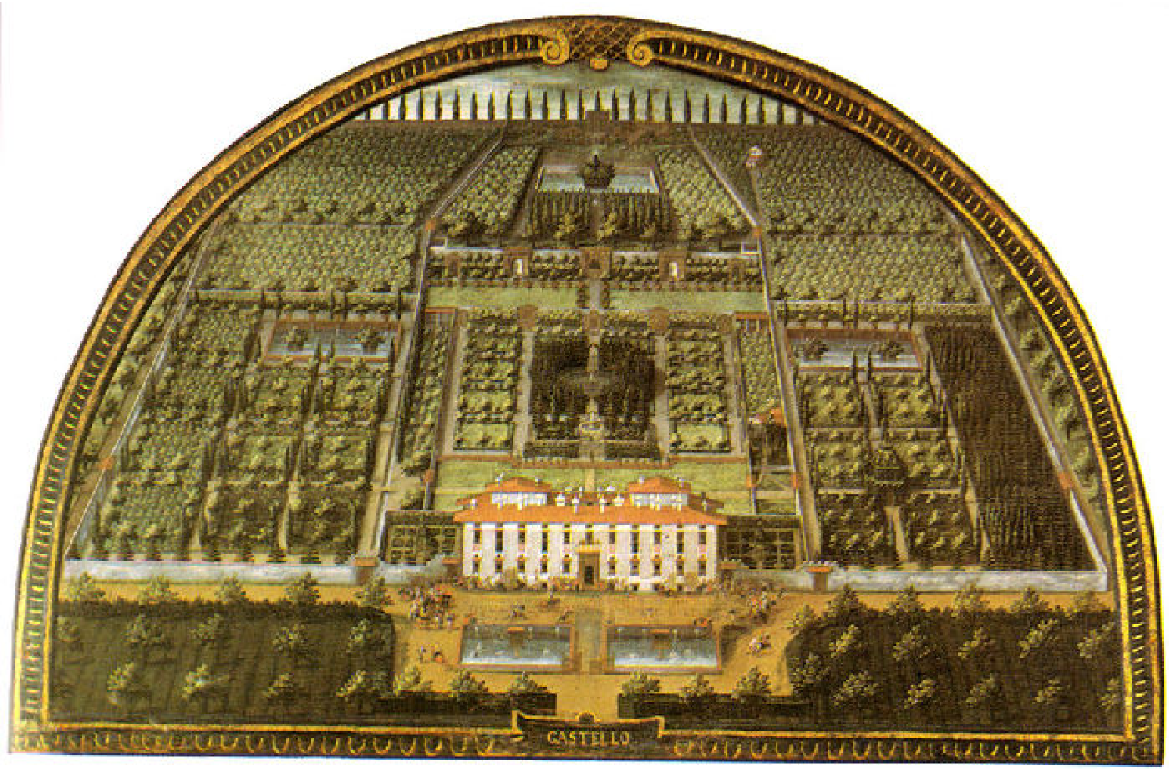
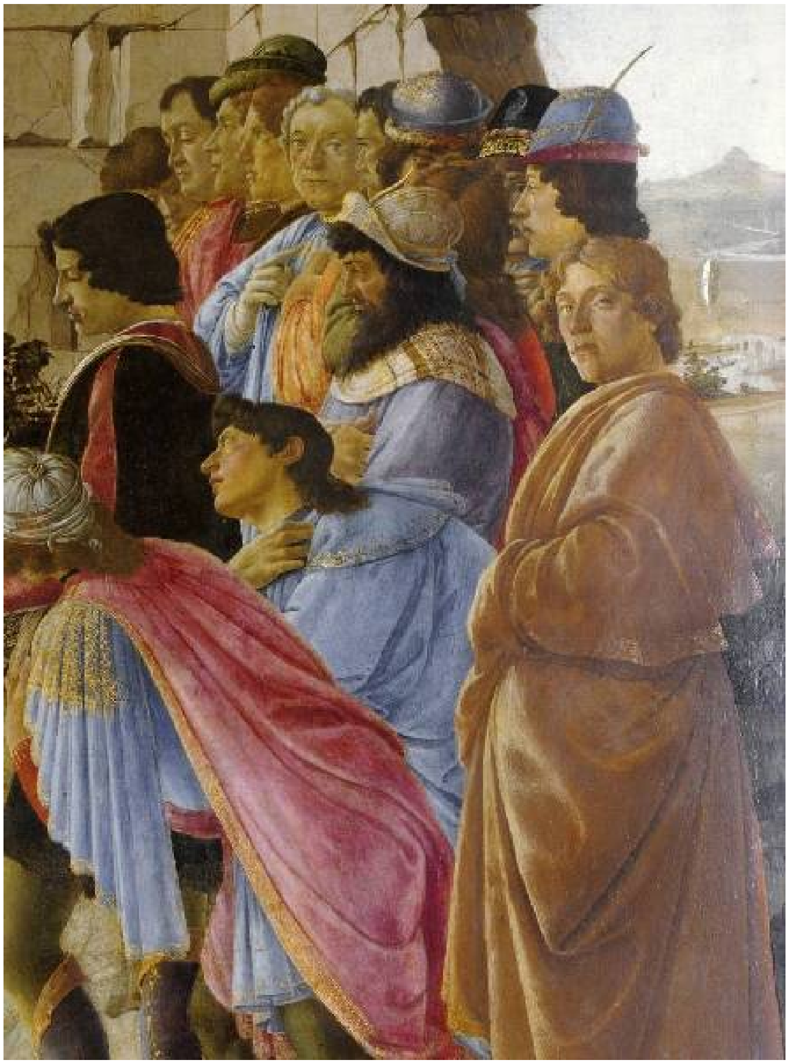


Lunette of Villa di Castello as it appeared in 1599 — the original location of 'Primavera'



Detail of 'Adoration of the Magi' with the self portrait of Sandro Botticelli in the figure on the far right

The Last Supper by Leonardo Da Vinci

The archetypal Renaissance man, Leonardo da Vinci (1452-1519) was a polymath, whose vast areas of interest included invention, painting, sculpting, architecture, science, music, mathematics, engineering, literature, anatomy, geology, astronomy, botany, writing, history and cartography. He has been variously called the father of palaeontology, ichnology, and architecture, and is widely considered one of the greatest painters of all time. *The Last* Supper, a famous mural painting in Milan was created for Leonardo's patron Duke Ludovico Sforza and his duchess Beatrice d'Este. It represents a scene from the Gospel of John 13:21, when Christ announces that one of his disciples will betray him. All twelve apostles display different reactions to the pronouncement, with various degrees of anger and shock.

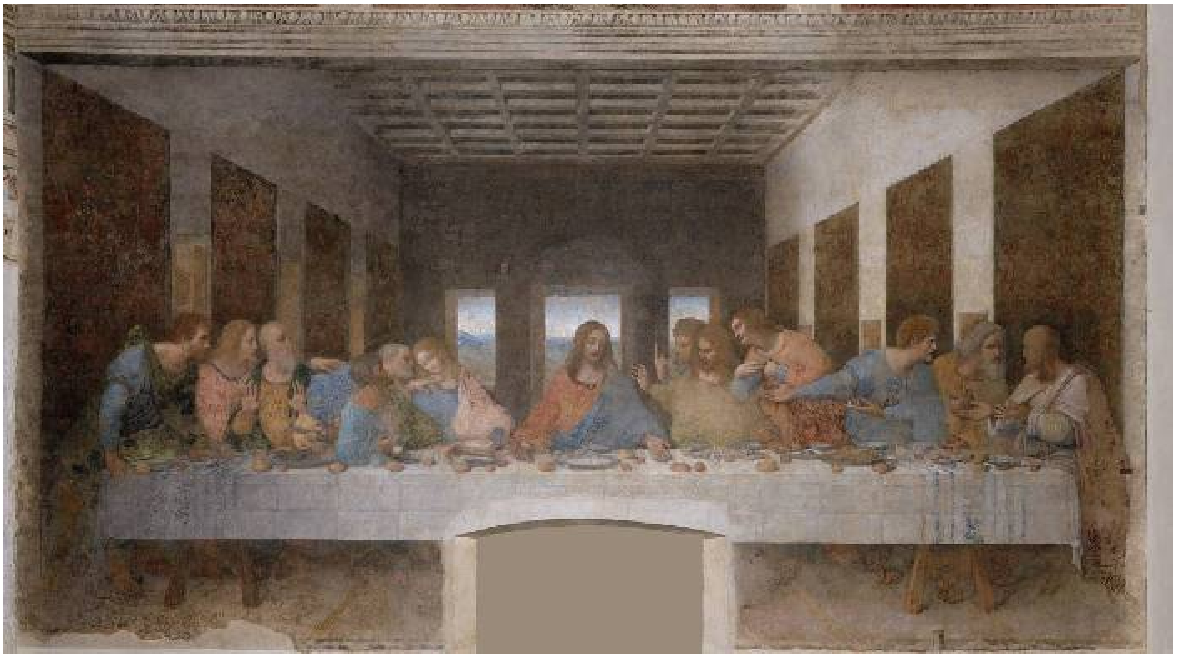
The Last Supper measures 450 × 870 centimetres and covers an end wall of the dining hall at the monastery of Santa Maria delle Grazie. The subject of the work was a traditional choice for refectories, although the room was not a refectory at the time that Leonardo painted it. The main church building had only recently been completed, but was remodelled by Bramante, who was hired by Ludovico Sforza to build a Sforza family mausoleum. The mural was commissioned by Sforza to be the centrepiece of the mausoleum and so Leonardo began work on *The Last Supper* in 1495, completing the painting by 1498, though he did not work on it continuously.

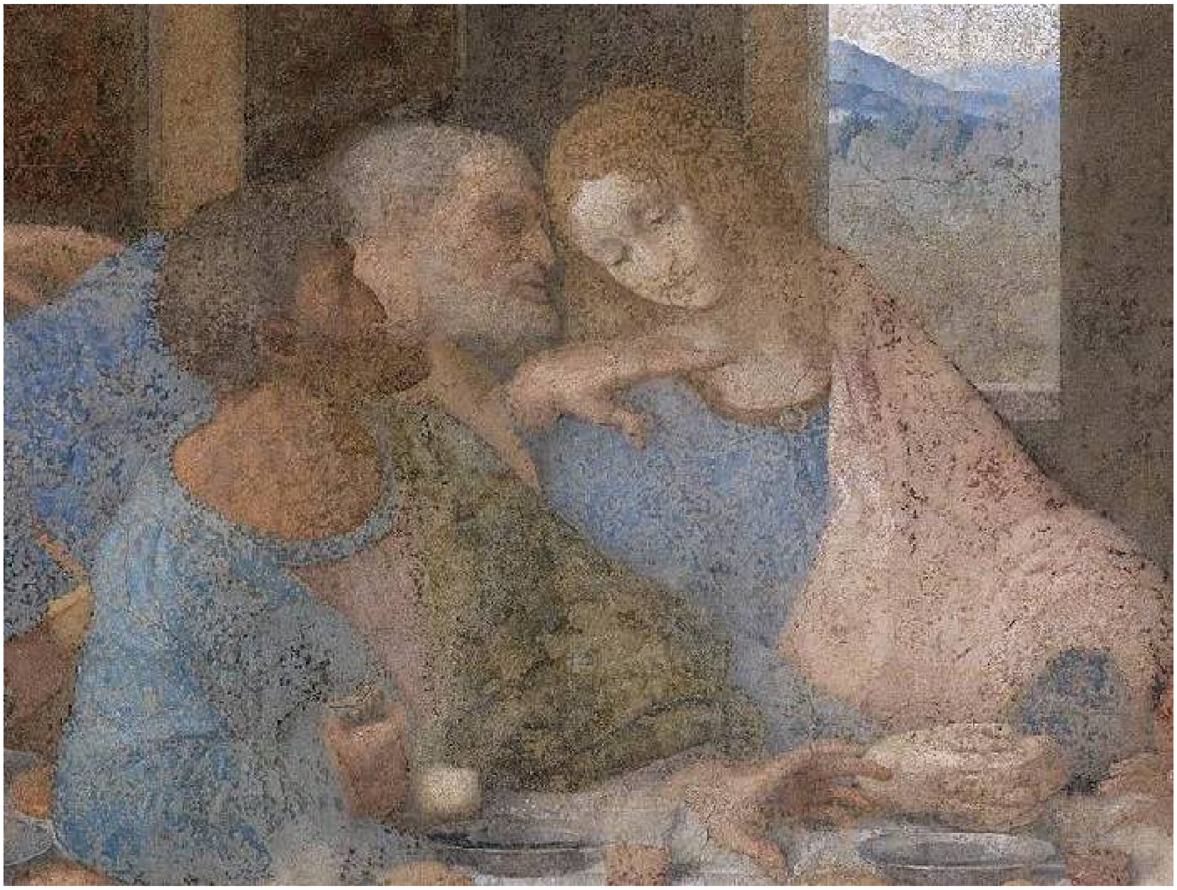
In the image, Judas Iscariot, Peter and John form one group of three figures, with Judas wearing green and blue, whilst being depicted in shadow, looking withdrawn and taken aback by the sudden revelation of his secret. He is clutching a small bag, signifying the silver given to him as payment to betray Jesus or perhaps it is a reference to his role within the twelve disciples as the treasurer. He is also tipping over the salt shaker. This may be related to the near-Eastern expression to "betray the salt", meaning to betray one's Master. He is the only person to have his elbow on the table and his head is also horizontally the lowest of anyone in the work. Peter looks angry and is holding a knife pointed away from Christ, perhaps foreshadowing his violent reaction in Gethsemane during Jesus' arrest. The youngest apostle, John, appears to swoon.

In common with other depictions of the subject from this period, Leonardo seats the diners on one side of the table, so that none of them have their backs to the viewer. Most previous depictions excluded Judas by placing him alone on the opposite side of the table from the others or placing halos around all the disciples, except for Judas. Leonardo instead depicts Judas as leaning back into shadow. Jesus is predicting that his betrayer will take the bread at the same time he does to Saints Thomas and James to his left, who react in horror as Jesus points with his left hand to a piece of bread before them. Distracted by the conversation between John and Peter, Judas reaches for a different piece of bread not noticing Jesus too stretching out with his right hand towards it. The angles and lighting draw attention to Jesus, whose head is located at the vanishing point of all perspective lines.

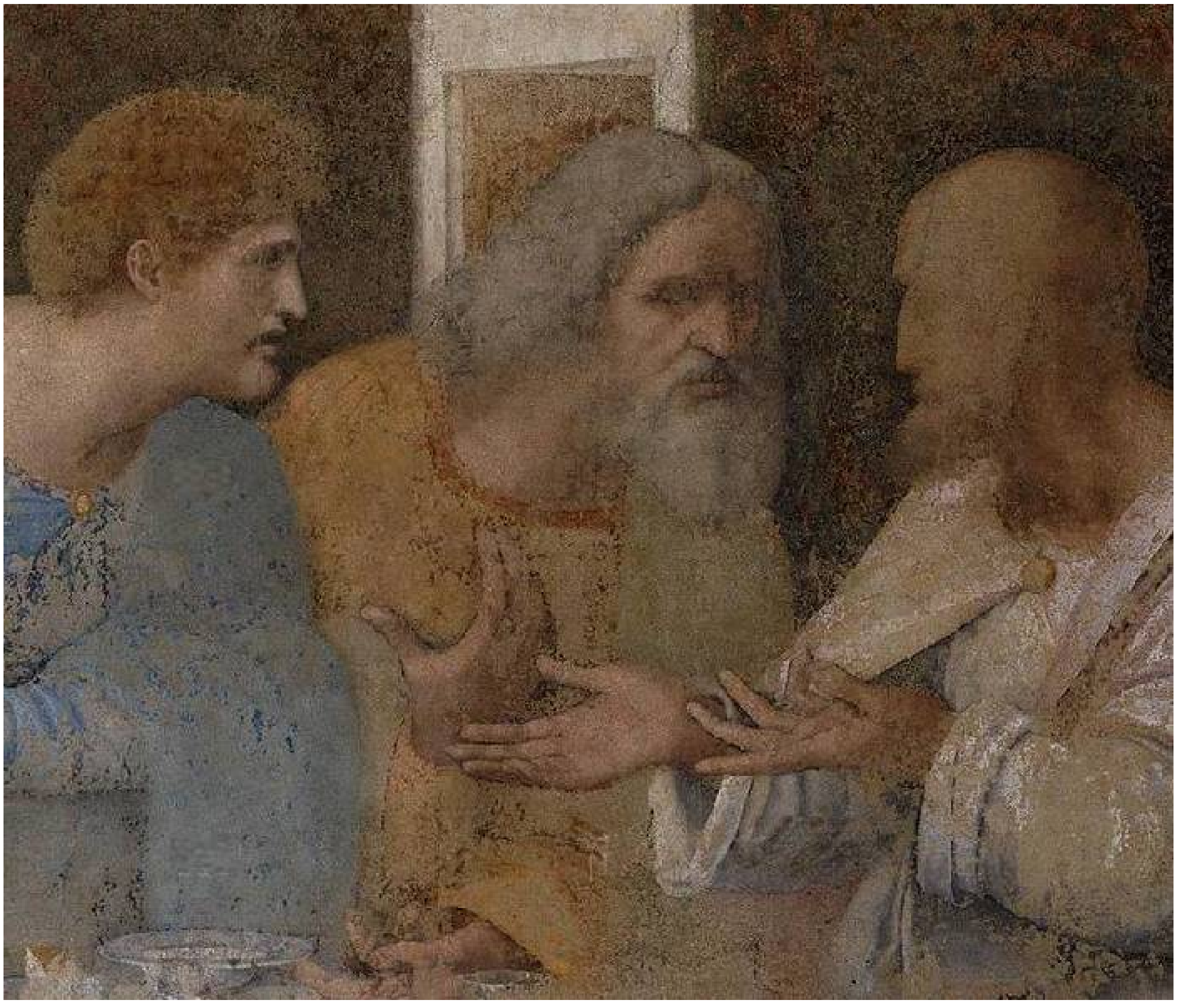
Leonardo painted *The Last Supper* on a dry wall rather than on wet plaster, so the work is not a true fresco. Since a fresco cannot be modified as the artist works, Leonardo instead chose to seal the stone wall with a layer of pitch, gesso and mastic, followed by paint on the sealing layer with tempera. Due to the method used, the piece began to deteriorate a few years after Leonardo finished the painting and it now appears somewhat unfinished. As early as 1517 the painting was starting to flake. By 1556, fewer than sixty years after it was finished, Leonardo's biographer Giorgio Vasari described the painting as already "ruined" and so deteriorated that the figures were unrecognisable. In 1652 a doorway was cut through the (then unrecognisable) painting, and later bricked up. The doorway can still be seen as the irregular arch shaped structure near the centre base of the painting.

It is believed, from studying early copies, that Jesus' feet were in a position symbolising the forthcoming crucifixion. In 1768 a curtain was hung over the painting for the purpose of protection; it instead trapped moisture on the surface, causing further damage. During World War II, on August 15, 1943, the refectory building was struck by a bomb. Though protective sandbagging prevented the painting from being struck by bomb splinters, it may have been damaged further by the vibration of the attack.





Detail — Judas on left, holding his pouch of coins



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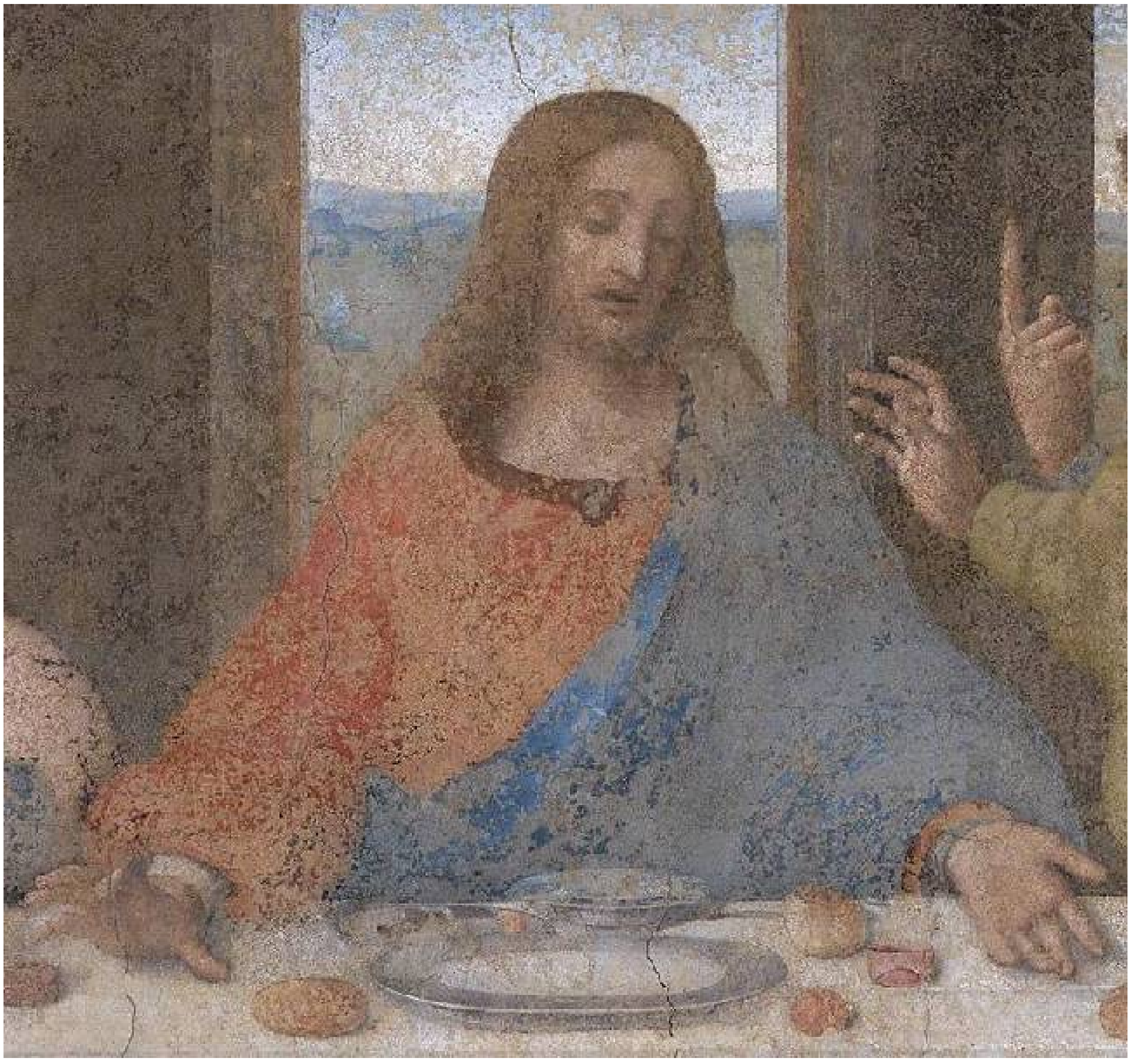
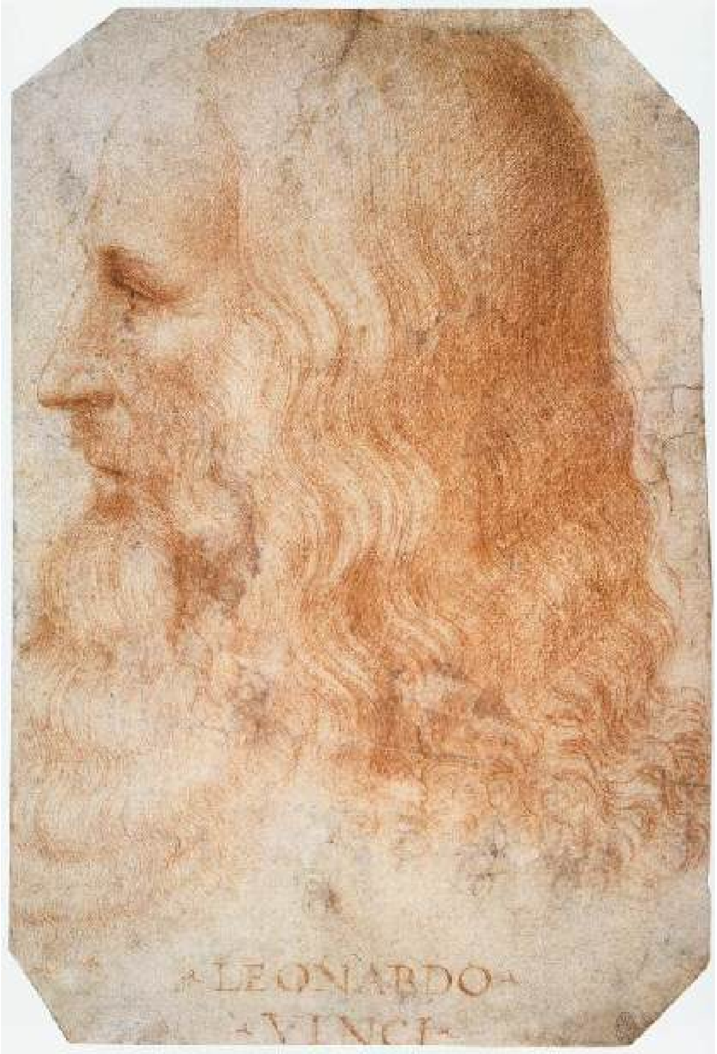
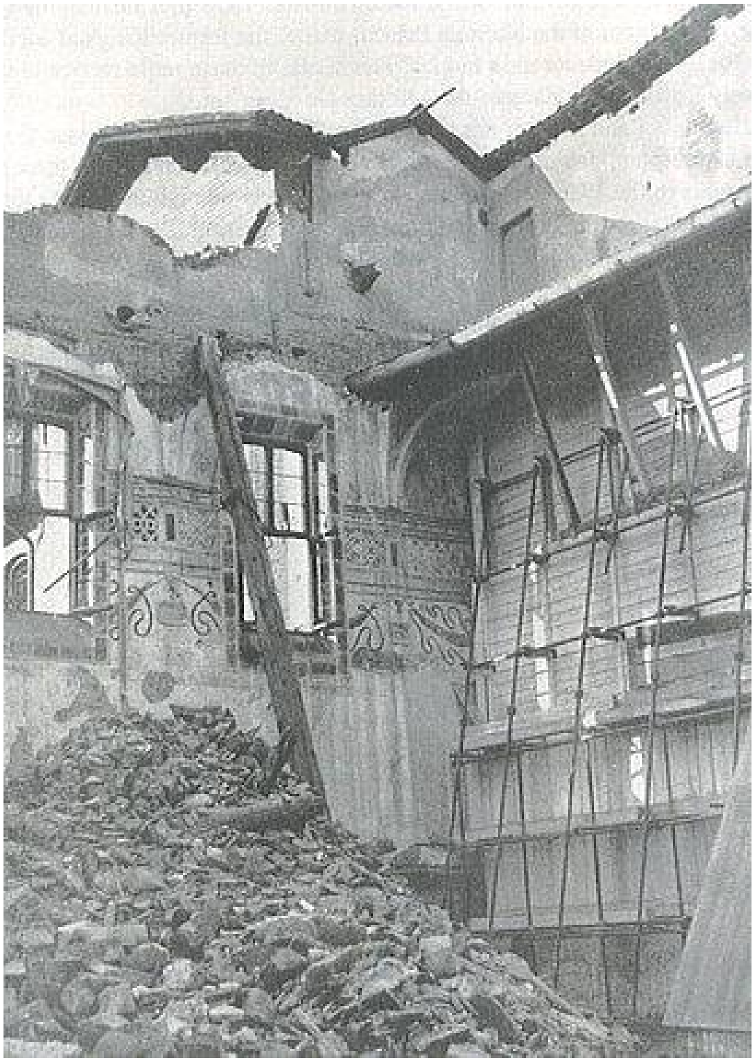


Christ at the centre


LEONARDO
VINCI

Portrait of Leonardo by Francesco Melzi

Santa Maria delle Grazie church and Dominican convent in Milan, which contains ‘The Last Supper’. The church is now one of Milan’s most popular tourist destinations, due to the fame of Leonardo’s mural.



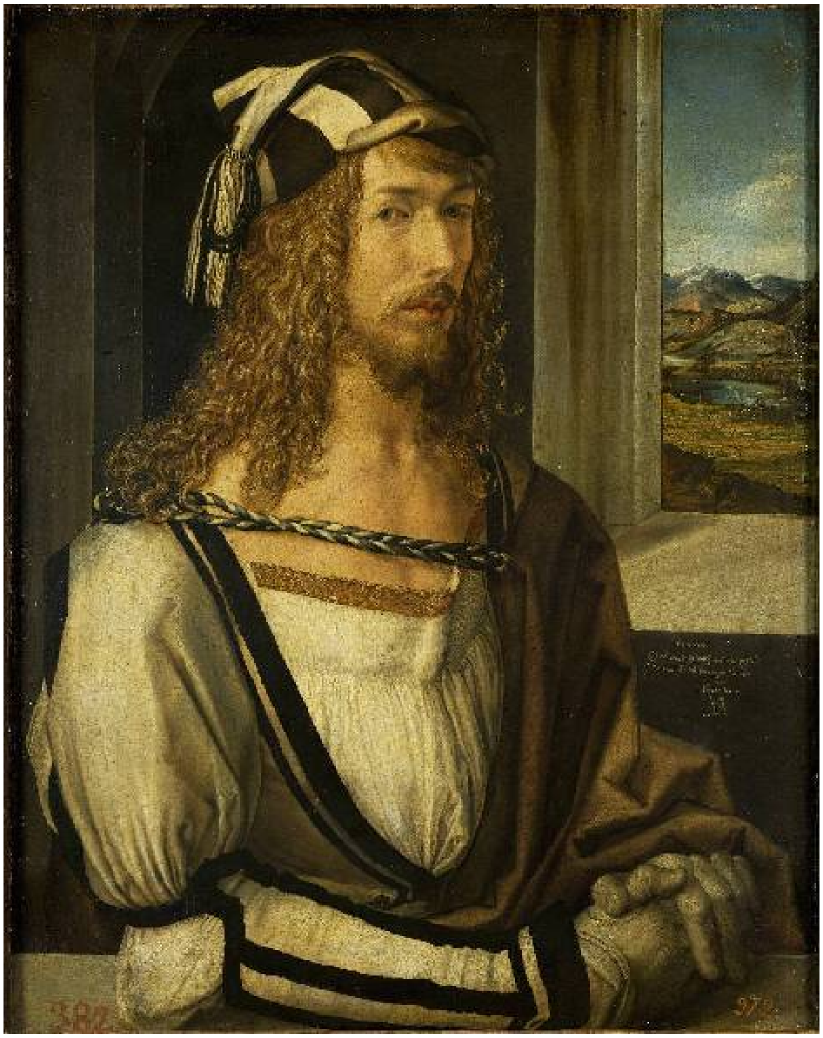
This photograph reveals the bombing damage in 1943

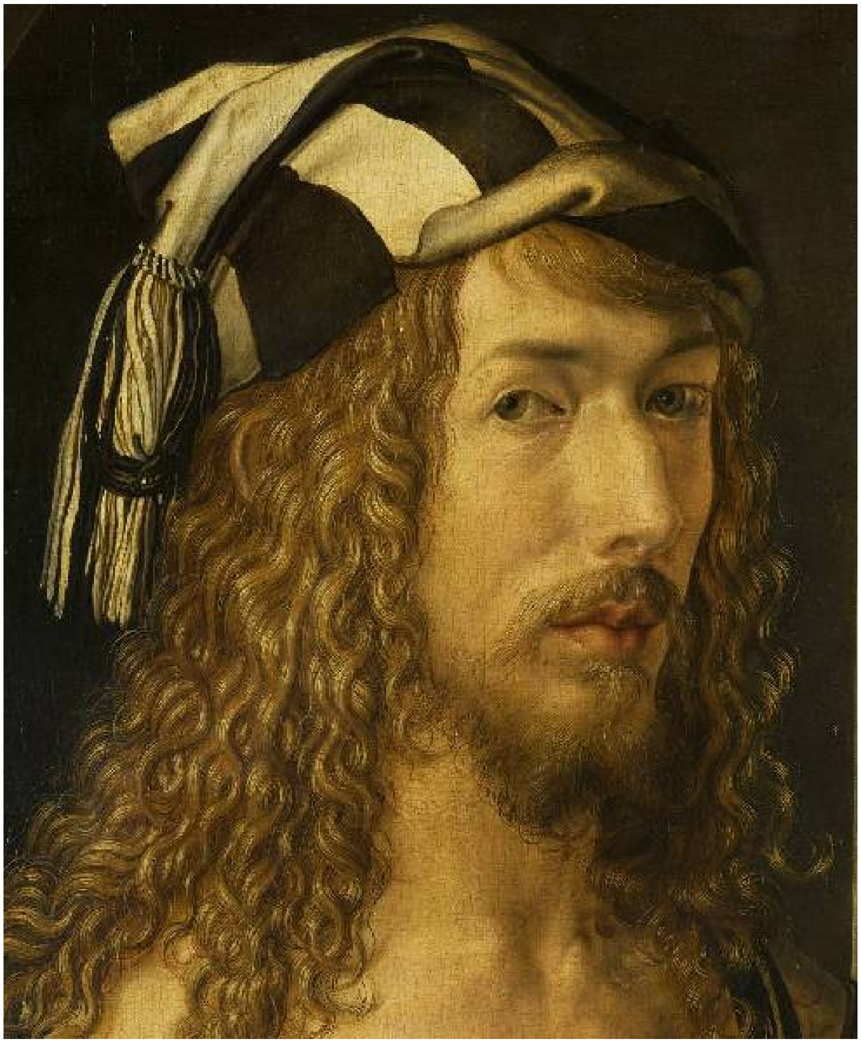
Self Portrait, 1498 by Albrecht Dürer

Albrecht Dürer (1471-1528) was a painter, printmaker and theorist of the German Renaissance. Born in Nuremberg, Dürer established his reputation and influence across Europe when he was still in his twenties, due to his high-quality woodcut prints. His vast body of work includes engravings, altarpieces, portraits and self portraits, watercolours and books. His introduction of classical motifs into Northern art, through his knowledge of Italian artists and German humanists, has secured his reputation as one of the most important figures of the Northern Renaissance.

Dürer's second extant self portrait is dated to 1498, bearing the inscription: "I have thus painted myself. I was 26 years old. Albrecht Dürer." Although during the Middle Ages artists were still considered as mere craftsmen in Germany, Dürer refused to accept such status, portraying himself in a haughty and aristocratic manner. Making a notable contrast with the 1493 self portrait, the artist's pose appears self confident, as he stands upright, turning slightly to lean his right arm on a ledge. His figure fills the picture plane, with his hat close to the top. Light streams into the room from the right, highlighting his prominent features, while his long curly hair is depicted in fine detail. Dürer now has a full beard, unusual among young men at that time. His clothing is flamboyant, as demonstrated by the elegant jacket, edged with black, and the white, pleated shirt underneath, which is embroidered along the neckline. Dürer's fashionable kid gloves also comment upon the artist's burgeoning wealth in the late 1490's.

The interior contains a tall archway, framing Dürer's head, and to the right a window opens out with the view of an idealised landscape, where green fields give way to a tree-ringed lake. Snow-capped mountains can be glimpsed in the distance, most likely to signal the artist's journey over the Alps three years earlier. This device of presenting a distant landscape, viewed through a window, is borrowed from Dutch portraiture. This portrait was later acquired by Charles I of England, as well as Philip IV of Spain.





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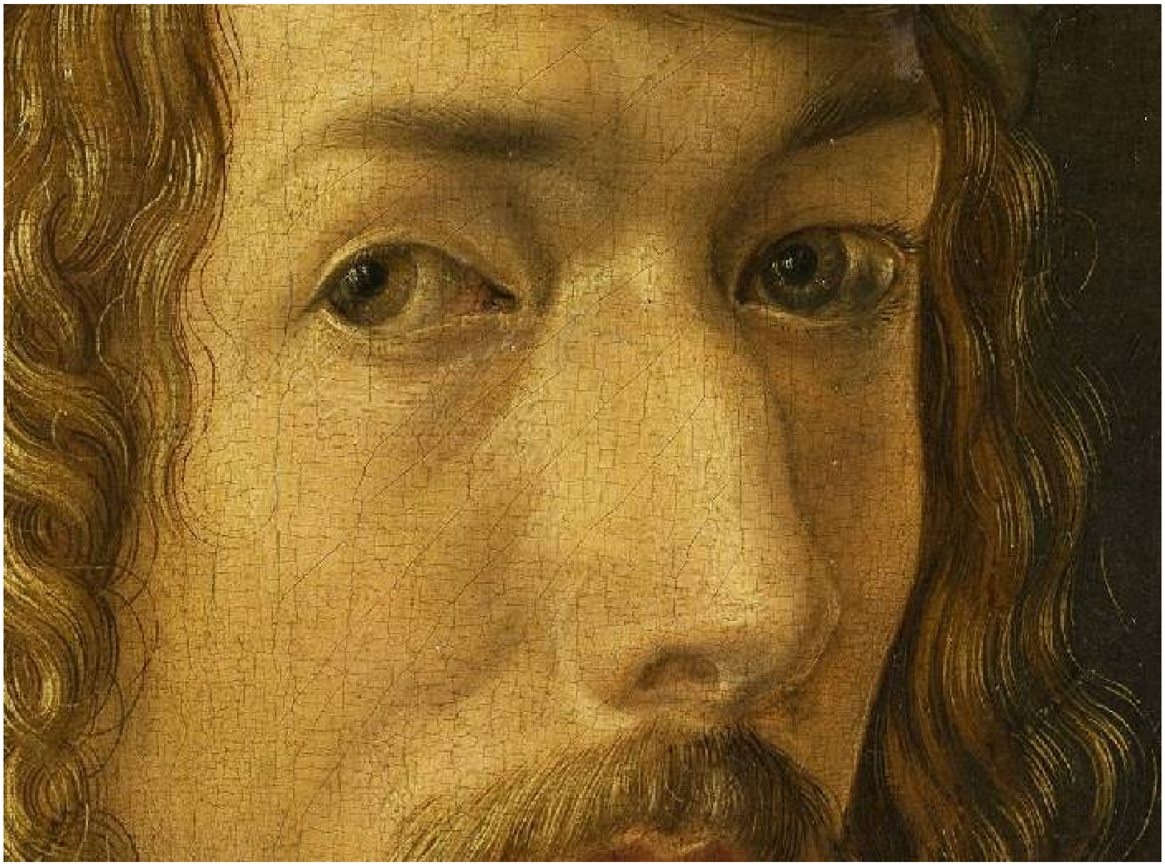

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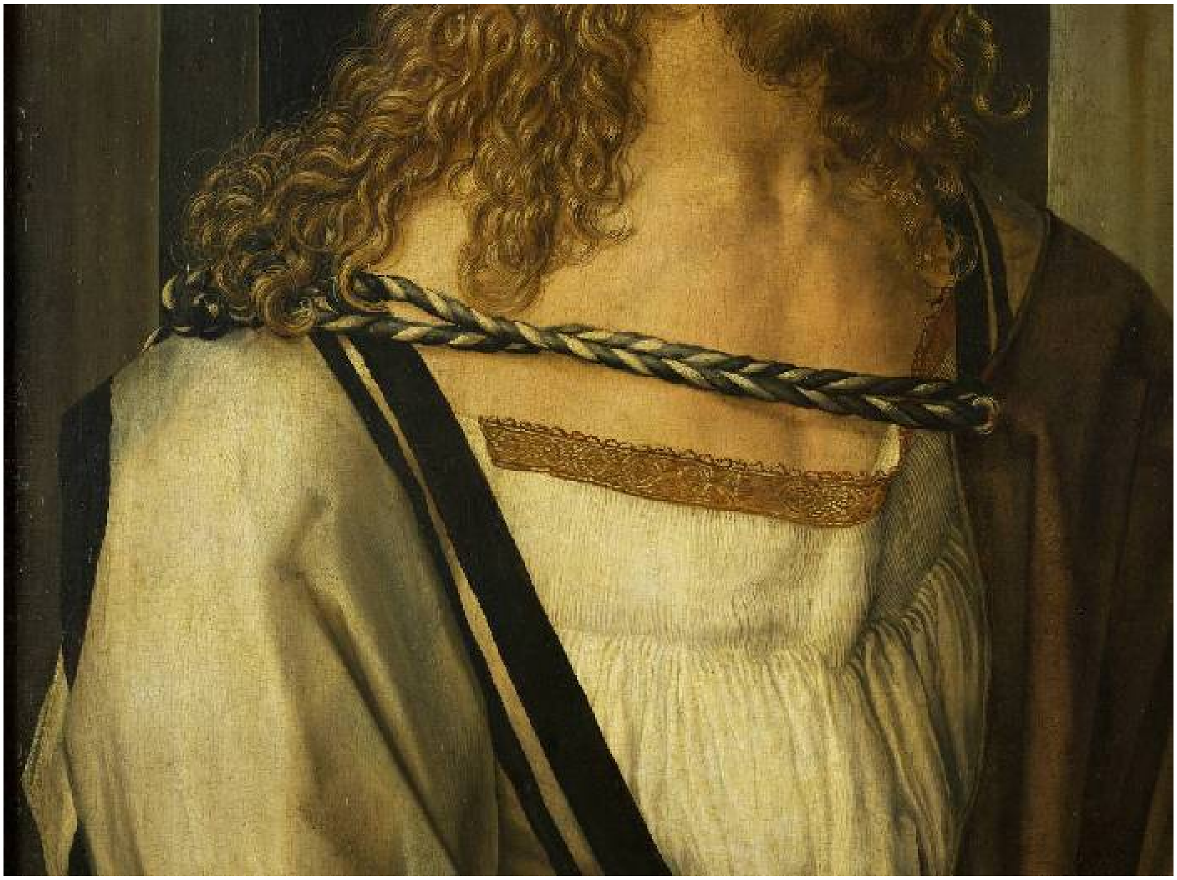

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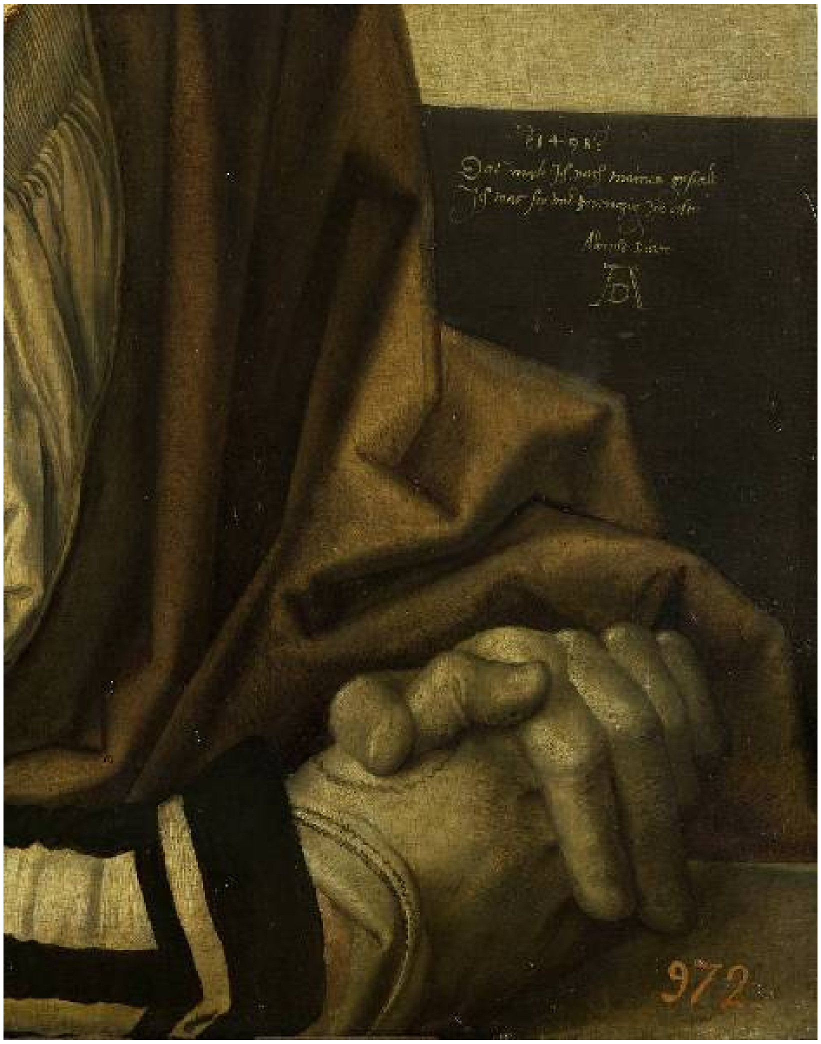

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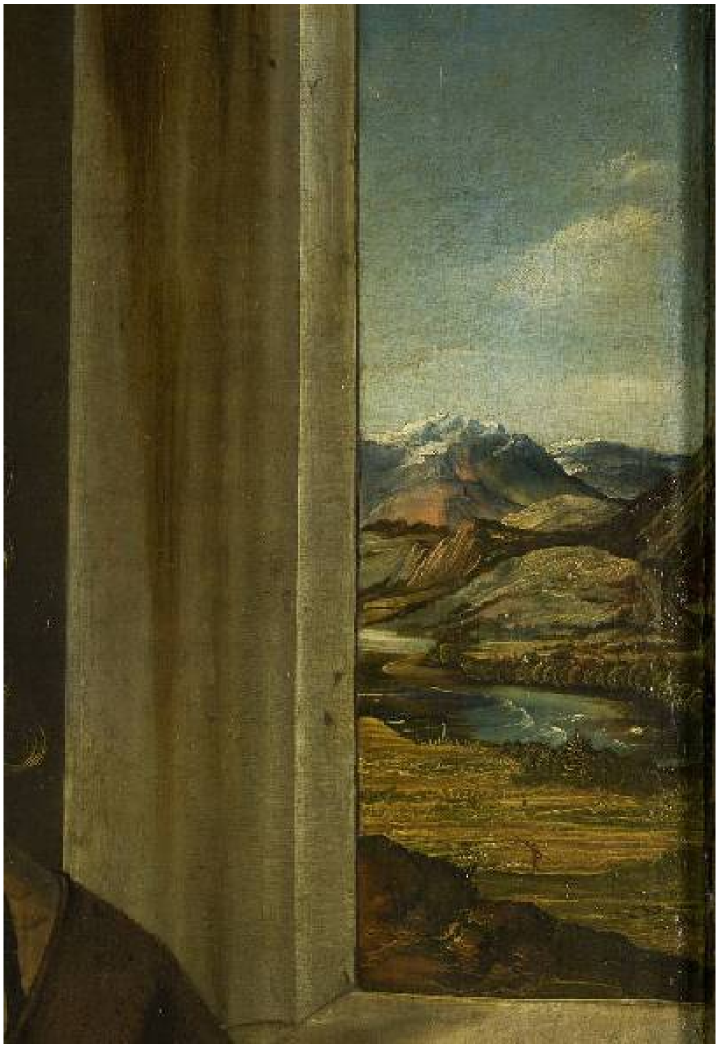


Detail

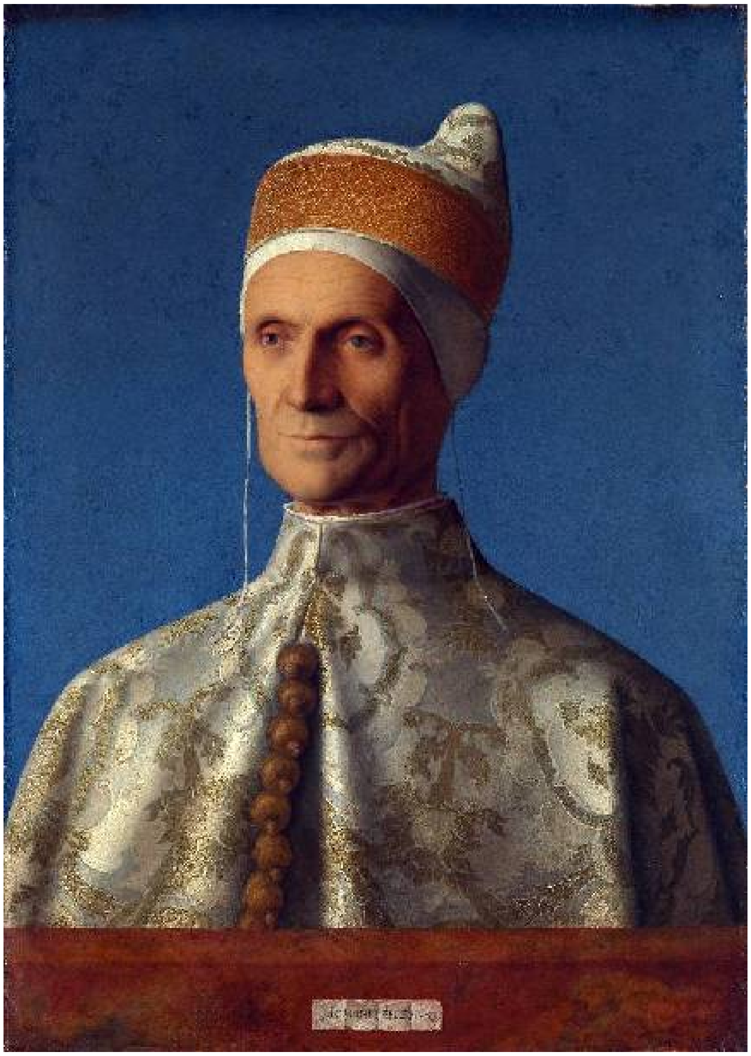
Portrait of Doge Leonardo Loredan by Giovanni Bellini

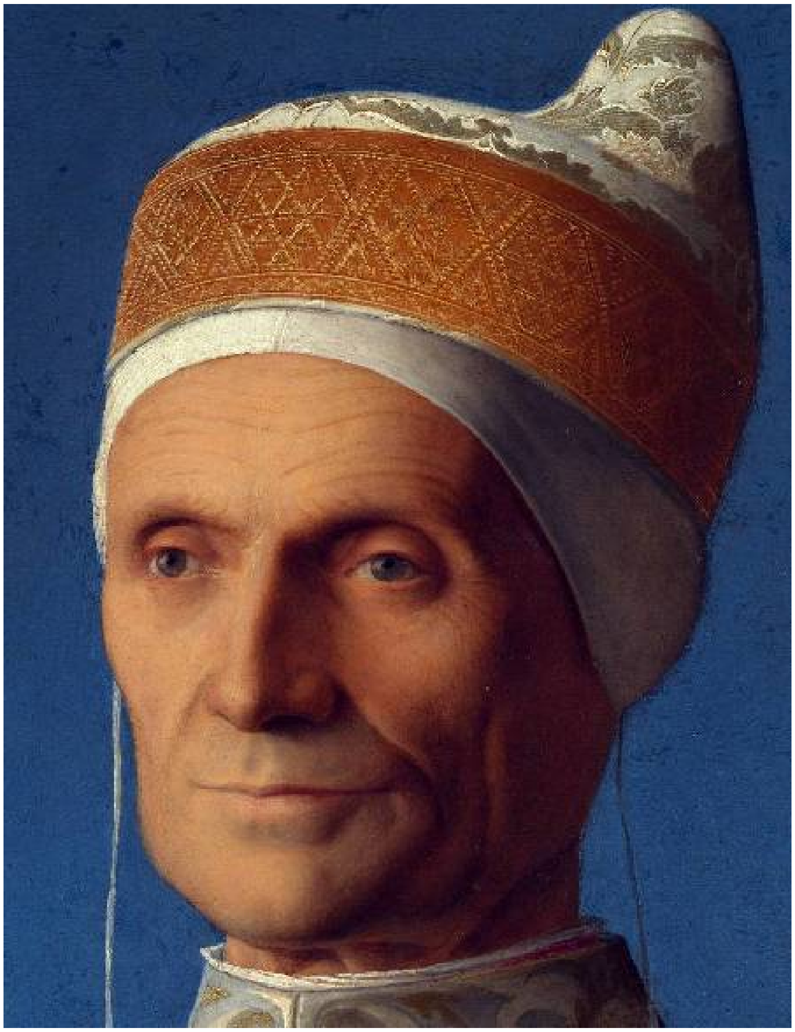
Giovanni Bellini (c. 1430-1516), the most famous exponent of the Bellini family of Venetian painters, revolutionised Venetian painting, moving it towards a more sensuous and colouristic style. Through the use of clear, slow-drying oil paints, Giovanni created deep, rich tints and detailed shadings. His sumptuous use of colour and fluent, atmospheric landscapes had a great impact on the Venetian painting school, especially on his famous pupils Giorgione and Titian.

One of his most celebrated works is the *Portrait of Doge Leonardo Loredan*, dating from 1501, which portrays the Doge of Venice from 1501 to 1521 in his ceremonial garments with the corno worn over a linen cap, and the painting is signed IOANNES BELLINVS on a cartellino. It is part of a Venetian tradition of painting formal portraits of the city's rulers dressed in state robes. The artist was famous for his portraiture and helped make this art form especially popular in Venice.

It is believed the portrait was completed the year Loredan rose to the dogate, holding office from the age of sixty-five to eighty-five. Bellini's use of subtle realism in depicting the facial wrinkles and the fine texture of the garments reveals the teaching of his master Antonello da Messina. Bellini has adopted the three-quarter turn, rather than the profile pose which was usually prescribed by dogal iconographical tradition, adding an innovative approach to the portrait.

Interestingly, the painting was looted from Venice when Napoleon conquered the city and later purchased by William Thomas Beckford, the English novelist, art collector and patron of works, who sold it to the National Gallery in 1844 for £630.





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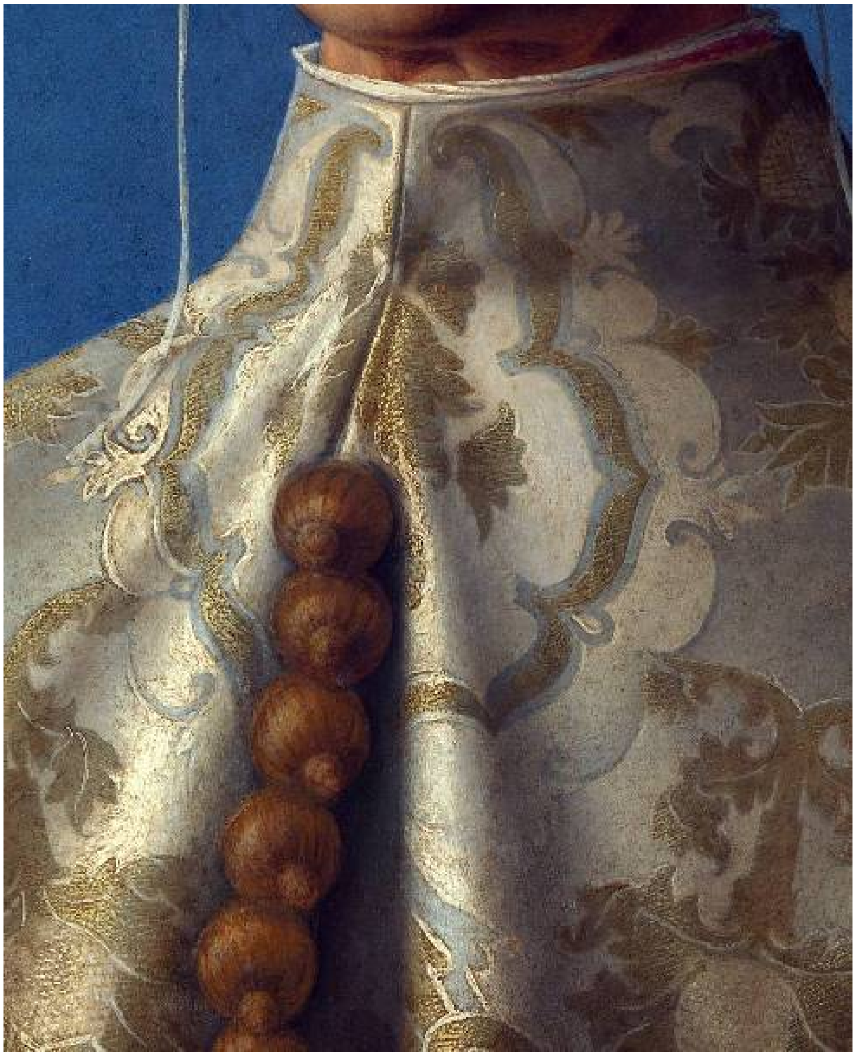

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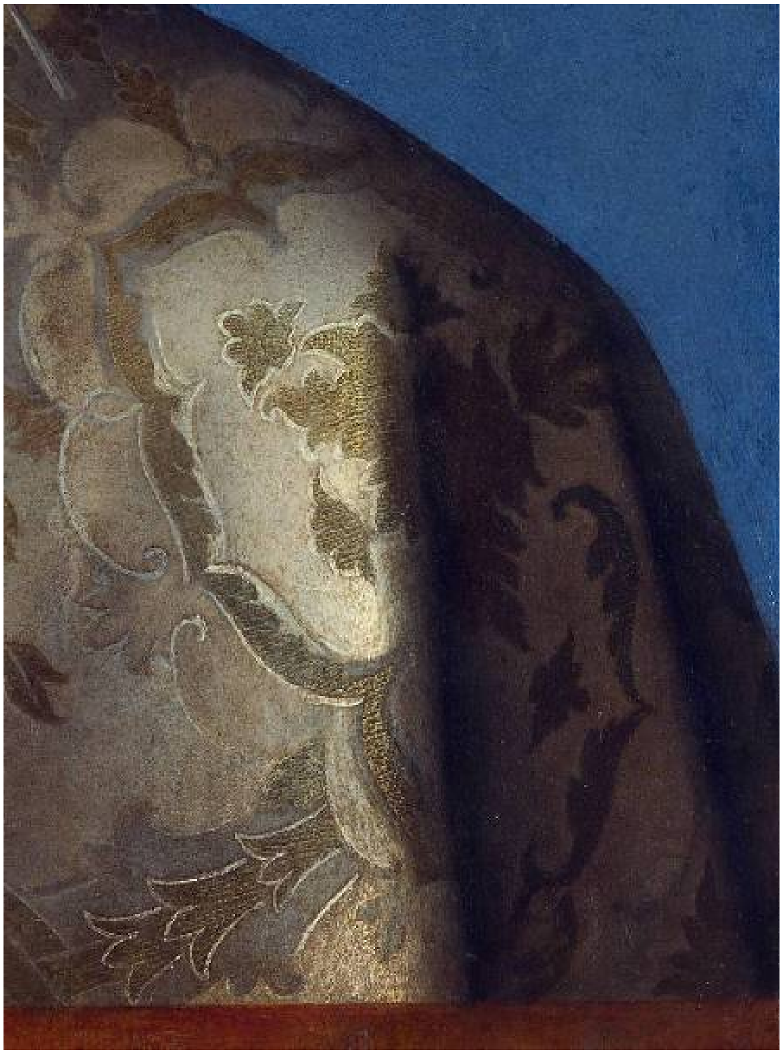

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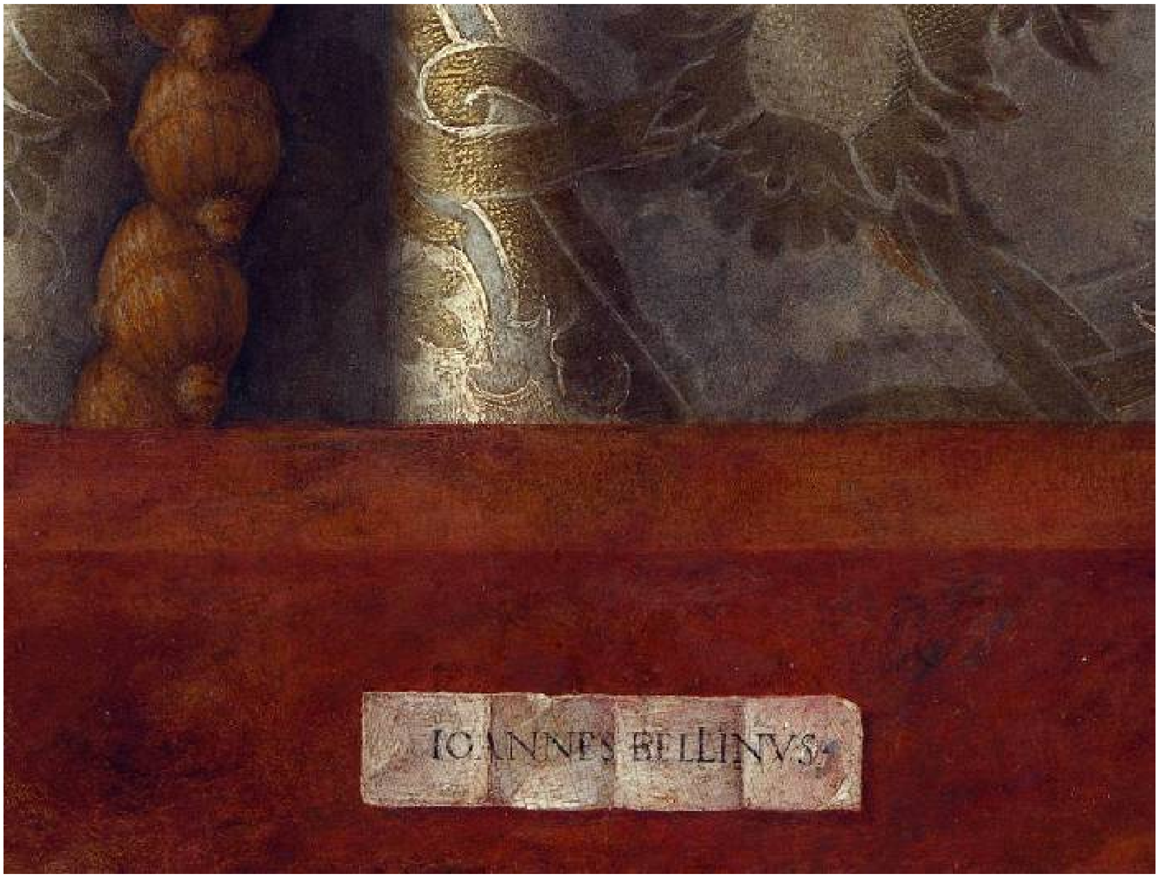
IOANNES BELLINVS

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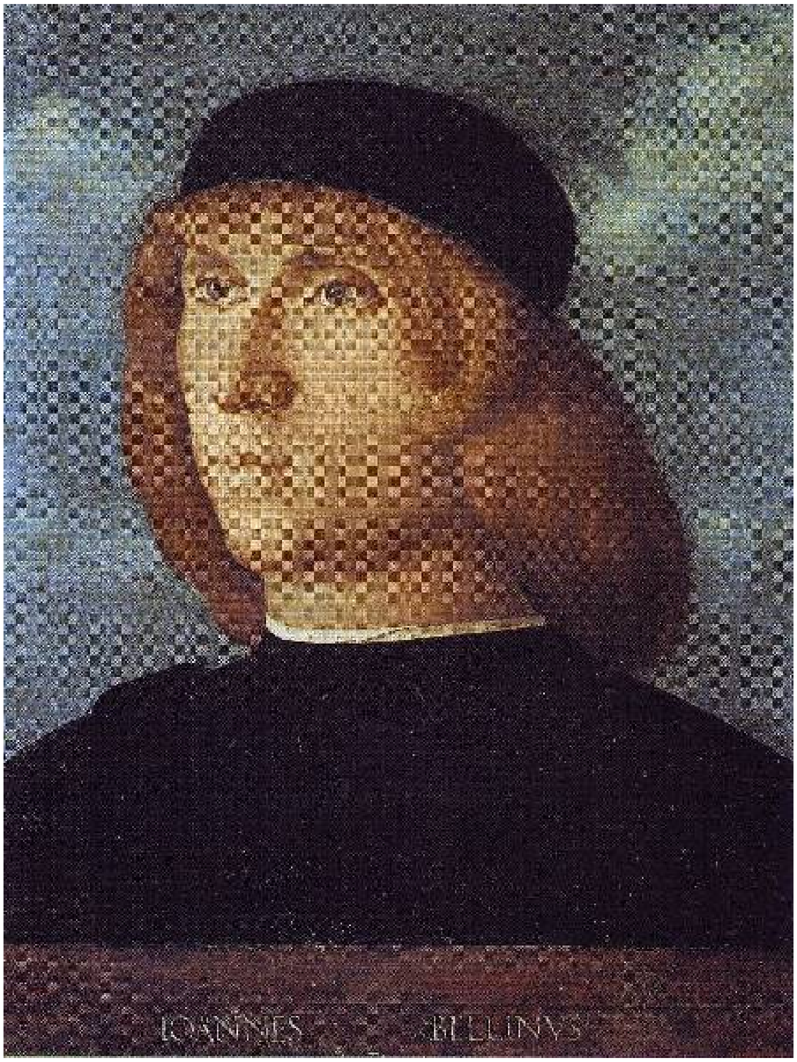
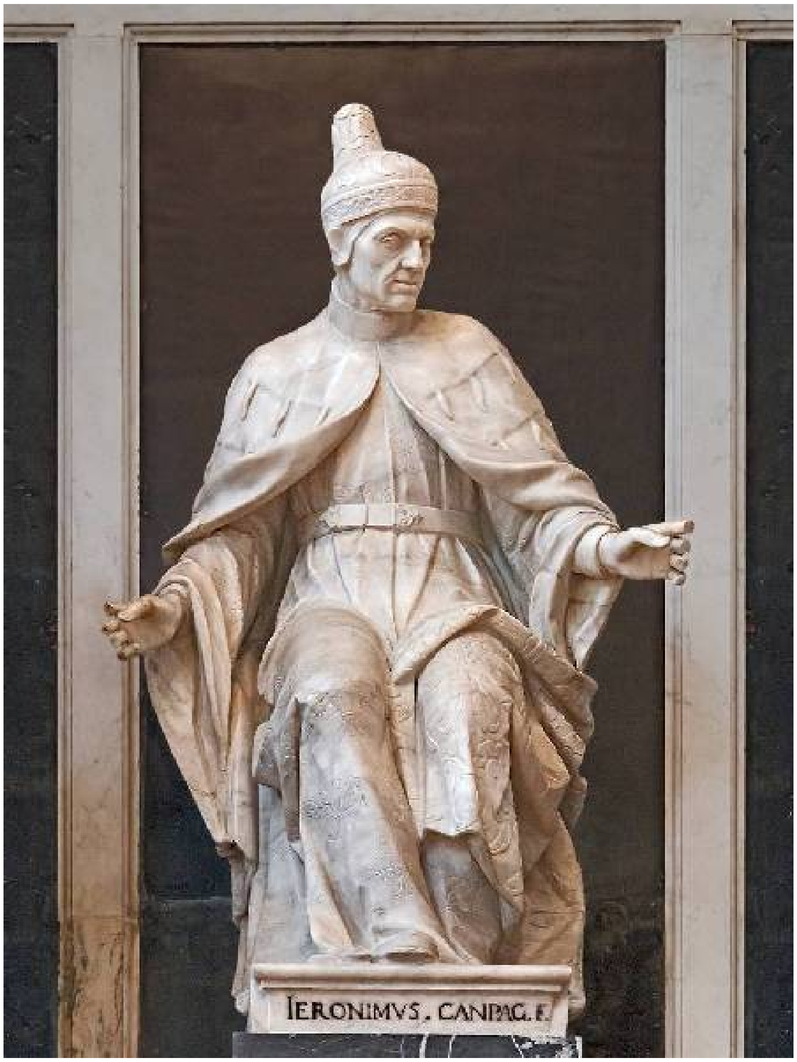

IOANNES BELLINVS

Self portrait of Giovanni Bellini, c. 1500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Statue of Leonardo Loredan in Santi Giovanni e Paolo, Venice

Mona Lisa by Leonardo Da Vinci

This portrait is quite simply the most famous work of art in the world. Also known as *La Gioconda*, it was painted in oil on a poplar panel and completed by 1519. It is a half-length portrait, depicting a seated woman, Lisa del Giocondo, a member of the Gherardini family of Florence and the wife of a wealthy Florentine silk merchant. The painting was commissioned for their new home and to celebrate the birth of their second son. In the painting, the ambiguity of Lisa's expression, the monumentality of the composition and the subtle handling of forms have all leant to the celebrity of this famous work of art, which is on permanent display at the Louvre in Paris

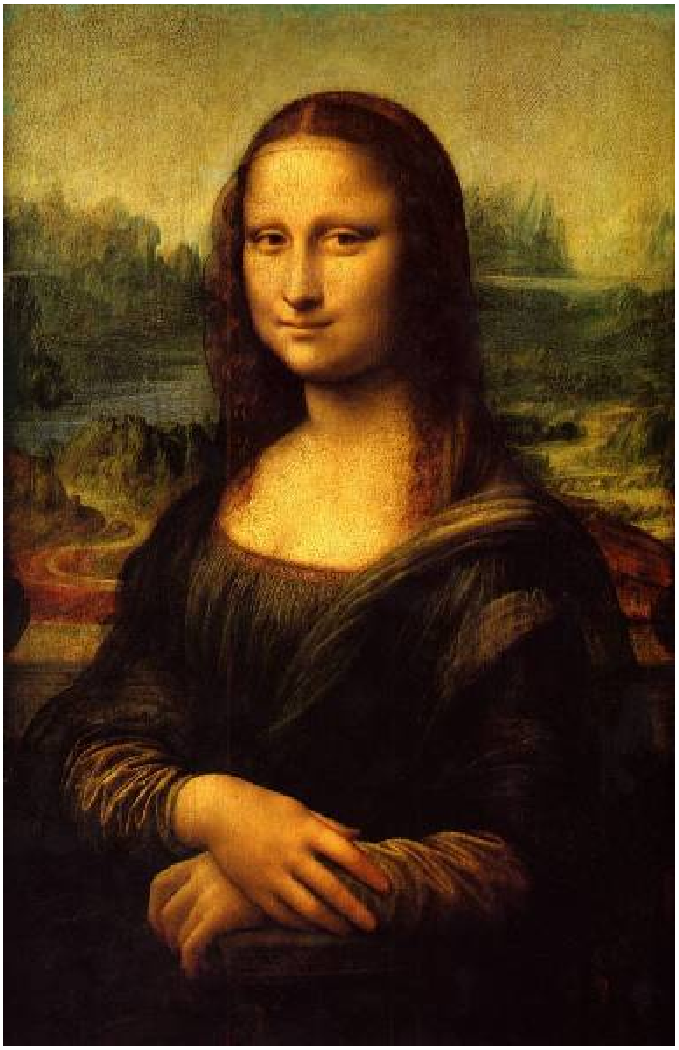
Leonardo began painting *Mona Lisa* in 1503 or 1504 in Florence, working occasionally on the piece for four years, before moving to France. He worked intermittently on the painting for another three years, finishing it shortly before he died in 1519. Most likely through the heirs of Leonardo's assistant Salai, the king bought the painting for 4,000 écus and kept it at Château Fontainebleau, where it remained until given to Louis XIV, who moved it to the Palace of Versailles. After the French Revolution, it was relocated to the Louvre. Napoleon I had the portrait moved to his personal bedroom in the Tuileries Palace, but it was later returned to the Louvre.

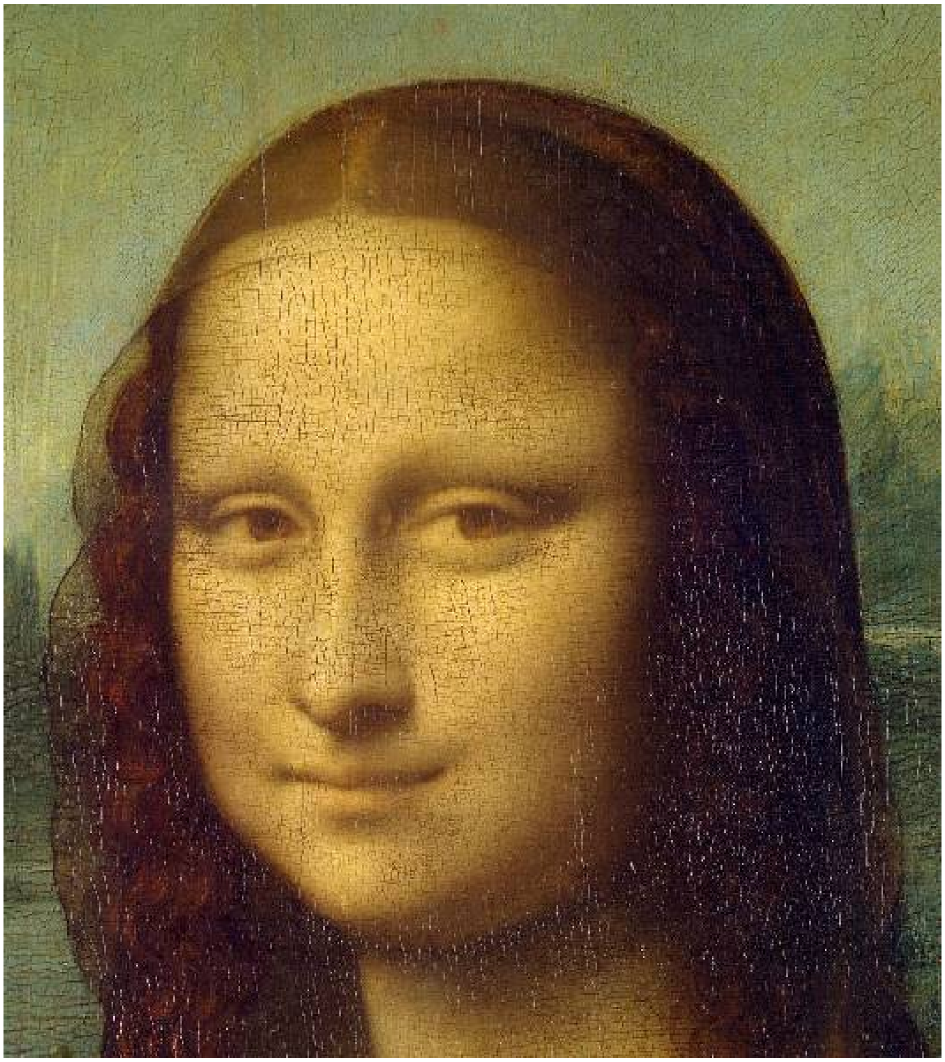
Leonardo used a pyramid design to place his subject simply in the space of the painting. Her folded hands form the front corner of the pyramid. Her breast, neck and face glow in the same light that covers her hands. The light gives the different parts of her skin an underlying impression of life. The woman sits markedly upright with her arms folded, which is also a sign of her reserved posture. Her gaze seems to address us with a silent communication. The brightly lit face is practically framed with much darker elements, such as the sitter's hair, veil and the surrounding shadows, contrasting strongly with the radiant quality of her face. The woman appears alive due to Leonardo's use of *sfumato*, not drawing the outlines of the mouth and other parts of the face, but softening them instead with a smooth appearance.

The enigmatic Lisa is portrayed seated in what appears to be an open loggia, with dark pillar bases on either side. Behind her a vast landscape recedes to icy mountains. Winding paths and a distant bridge give only the slightest indications of human presence. The sensuous curves of the woman's hair and clothing are echoed in the undulating imaginary valleys and rivers behind her. The blurred outlines, graceful figure, dramatic contrasts of light and dark, and overall feeling of calm are characteristic of the artist's style. However, the landscape presented is in fact an 'impossible' landscape. The land on the right-hand side is much higher than the land on the left-hand side, which instead features a small lake. It has been argued that whilst a viewer switches their gaze between both sides of this 'impossible' landscape, it appears that the Mona Lisa moves or smiles, due to change of perspective.

The *Mona Lisa* was not well known until the mid-19th century, when artists of the emerging Symbolist movement began to appreciate the portrait, associating it with their ideas of feminine mystique. The portrait was stolen on 21 August 1911 and the Louvre was closed for an entire week to aid the investigation of the theft. French poet Guillaume Apollinaire, who had once called for the Louvre to be burnt down, was arrested and put in jail. Apollinaire tried to implicate his friend Pablo Picasso, who was also brought in for questioning, but both were later released and exonerated. At the time, the painting was believed to be lost forever, and it was two years before the real thief was discovered. Louvre employee Vincenzo Peruggia had stolen it by entering the building during regular hours, concealing himself in a broom closet and walking out with it hidden under his coat after the museum had closed. Peruggia was an Italian patriot, who believed Leonardo's painting should be returned to Italy for display in an Italian museum. Peruggia may have also been motivated by a friend who sold copies of the painting, which would skyrocket in value after the theft of the original. After having kept the painting in his apartment for two years, Peruggia grew impatient and was finally caught when he attempted to sell it to the directors of the Uffizi Gallery in Florence. The painting was exhibited all over Italy and returned to the Louvre in 1913. Peruggia was hailed for his patriotism in Italy and served only six months in jail for the crime.

In 1956, the lower part of the painting was severely damaged when a vandal doused the painting with acid. On 30 December of that same year, a young Bolivian named Ugo Ungaza Villegas damaged the painting by throwing a rock at it. This resulted in the loss of a speck of pigment near the left elbow, which was later painted over. The use of bulletproof glass has shielded the Mona Lisa from more recent attacks. In April 1974, a handicapped woman, upset by the museum's policy for the disabled, sprayed red paint at the painting while it was on display at the Tokyo National Museum. On 2 August 2009, a Russian woman, distraught over being denied French citizenship, threw a terra cotta mug or teacup, purchased at the museum, at the painting in the Louvre. In both cases, the painting was undamaged.





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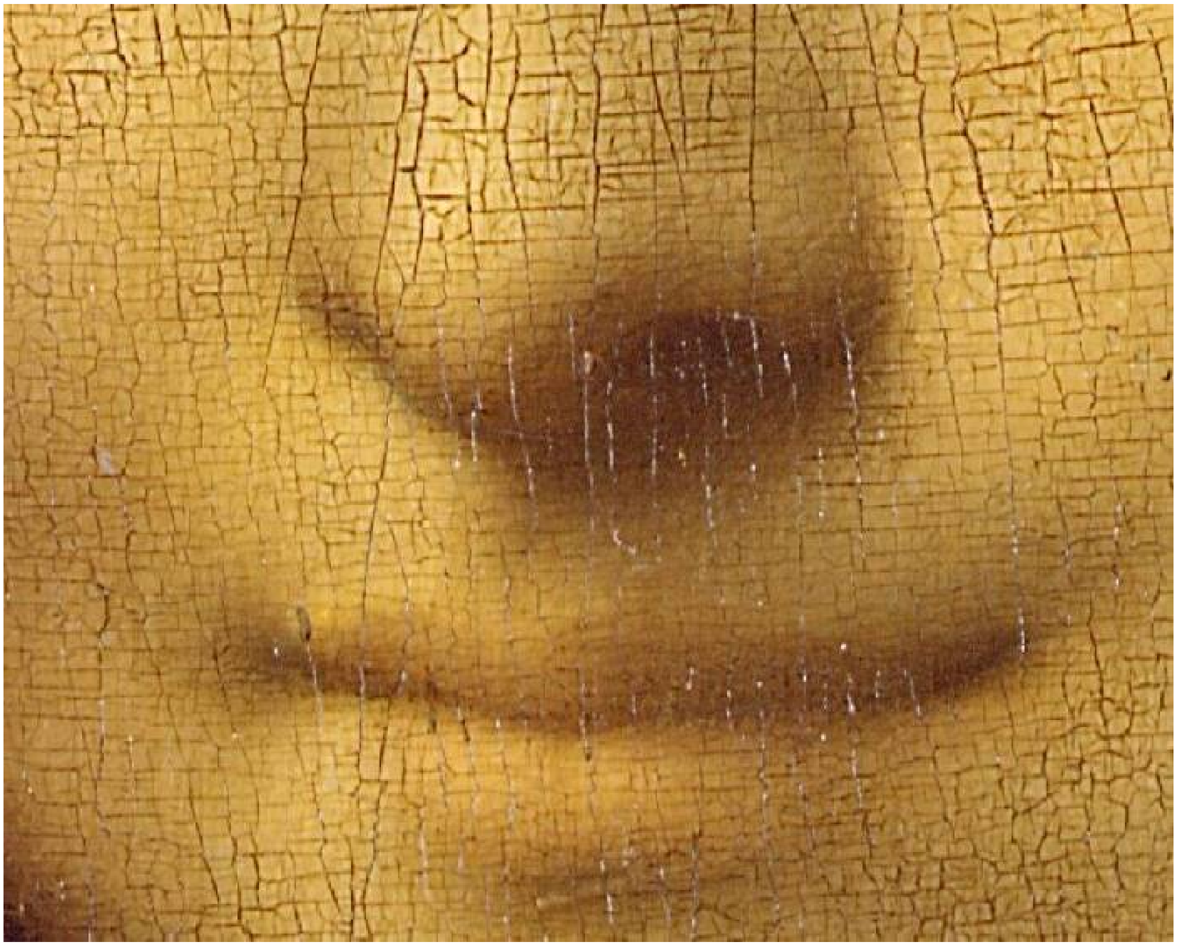

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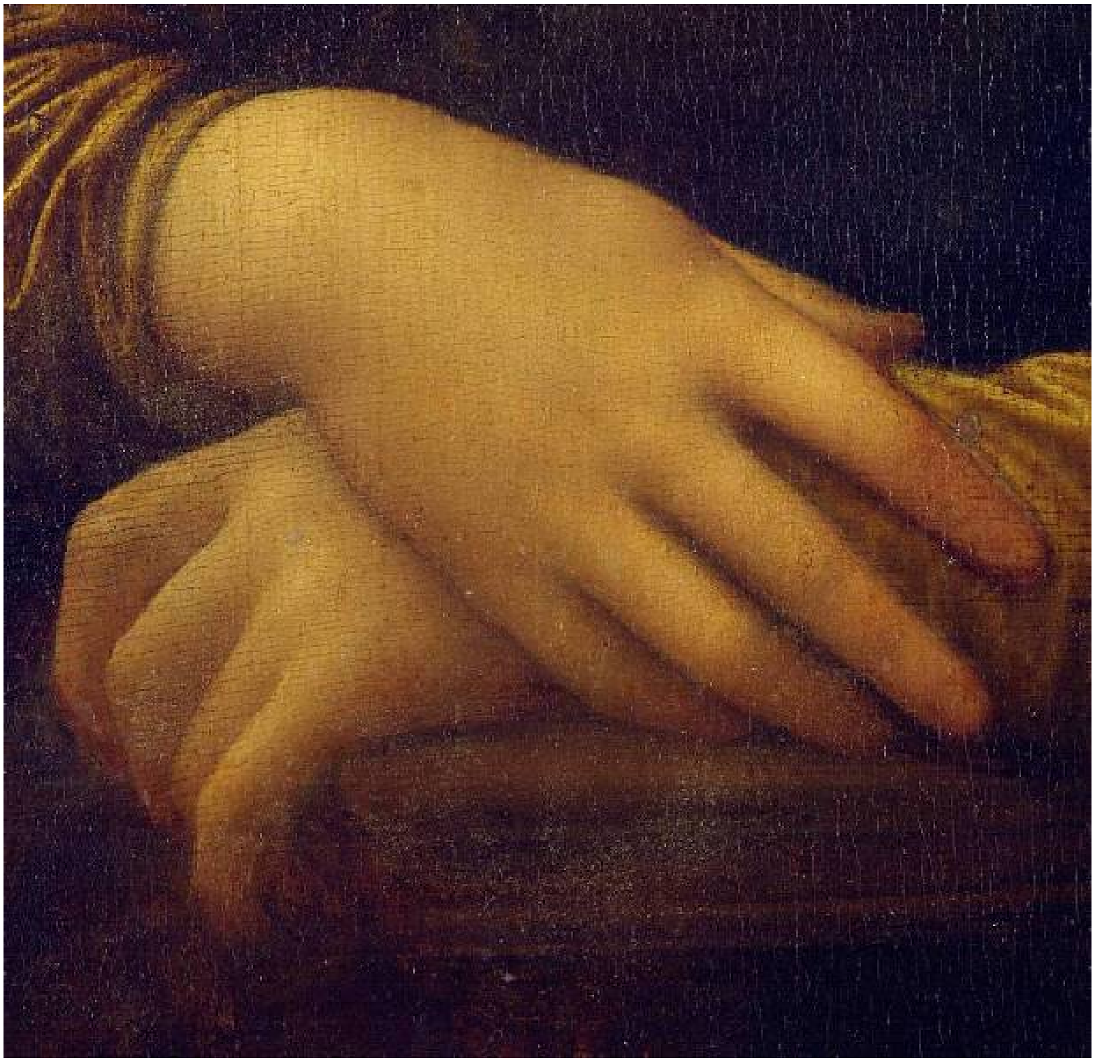

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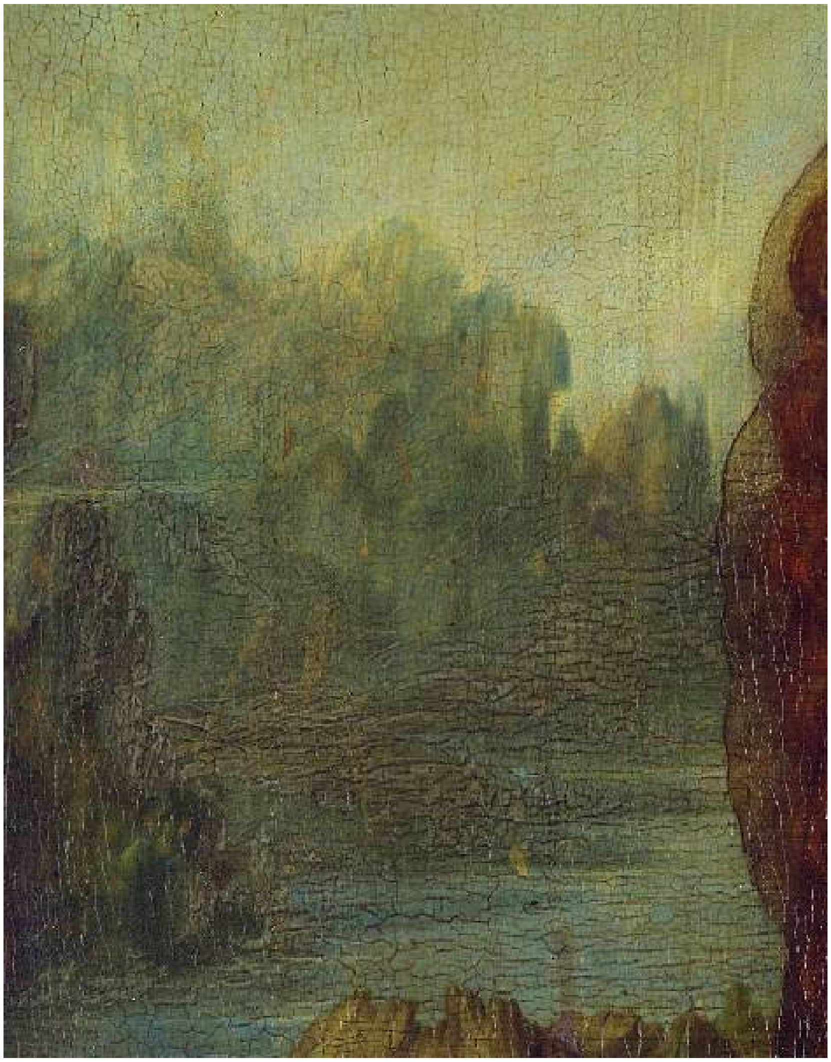
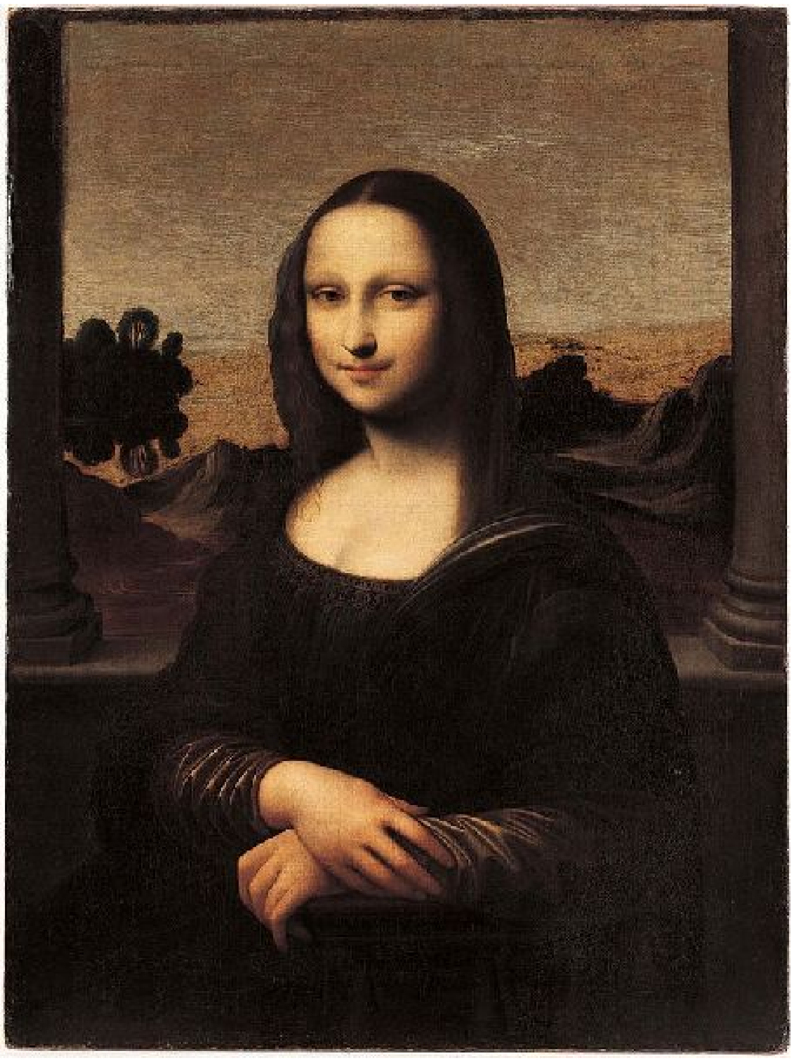


Detail — left-hand landscape, featuring a small lake



The Isleworth Mona Lisa, housed in Switzerland in a private collection. Some claim that this is the earlier of two versions of the Mona Lisa, painted for Francesco del Giocondo in 1503, arguing that the Louvre version was painted for Giuliano de' Medici in 1517.

The Last Judgment by Michelangelo

Michelangelo di Lodovico Buonarroti Simoni (1475-1564) was an Italian sculptor, painter, architect and poet of the High Renaissance, who exerted an unparalleled influence on the development of Western art. His landmark fresco *The Last Judgment* was executed on the altar wall of the Sistine Chapel from 1536 to 1541, twenty-five years after Michelangelo had finished the Sistine Chapel ceiling decorations. It depicts the Second Coming of Christ and God's final judgment of humanity. The souls of humans rise and descend to their fates, as judged by Christ surrounded by prominent saints, including Saints Catherine of Alexandria, Peter, Lawrence, Bartholomew, Paul, Sebastian, John the Baptist and others. Michelangelo accepted the commission from Pope Clement VII, with the original subject of the mural being the resurrection of Christ. However, following the Pope's death, his successor, Pope Paul III, felt that the Last Judgment was a more fitting subject for 1530's Rome and the judgmental impulses of the Counter-Reformation.

Michelangelo's handling of the subject was innovative and unconventional. Whereas traditional medieval depictions of the last judgment represented figures dressed according to their social positions, the artist created a new standard, portraying figures equal in status, due to their nudity, literally stripped bare of rank. Michelangelo depicts the separation of the blessed and the damned by the saved ascending on the left and the damned descending on the right. The fresco is more monochromatic than the ceiling frescoes, perhaps as a result of criticism of his colouring techniques he received in later years and the work is dominated by the tones of flesh and sky. The recent cleaning and restoration of the fresco, however, revealed a greater chromatic range than previously apparent. Orange, green, yellow and blue are scattered throughout, animating and unifying the complex scene.

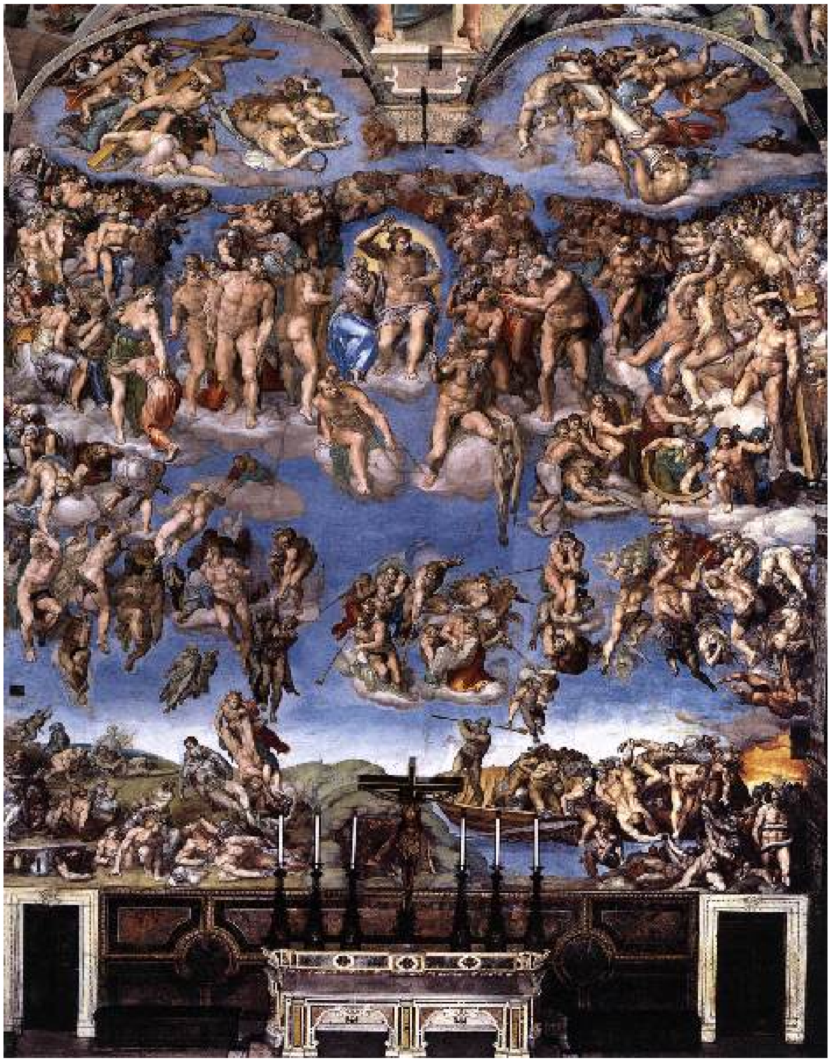
The fresco was the subject of a serious dispute between critics of the Catholic Counter-Reformation and those that championed Michelangelo's adopted Mannerist style, as exemplified in the painting. The artist was accused of being insensitive to decorum and of flaunting personal style over appropriate depictions of content. A few years after the fresco was completed, the decrees of the Council of Trent urged a tightening-up of church control of ‘unusual’ sacred images. The Pope’s own Master of Ceremonies, Biagio da Cesena, said of the painting “it was mostly disgraceful that in so sacred a place there should have been depicted all those nude figures, exposing themselves so shamefully,” and that it was no work for a papal chapel, but rather “for the public baths and taverns”. In response, Michelangelo represented Cesena’s face as that of Minos, judge of the underworld in the far bottom-right corner of the fresco, giving the king Donkey ears to indicate his foolishness, while his nudity is covered by a coiled snake. It is said that when Cesena complained to the Pope, the pontiff joked that his jurisdiction did not extend to hell, so the portrait would have to remain.

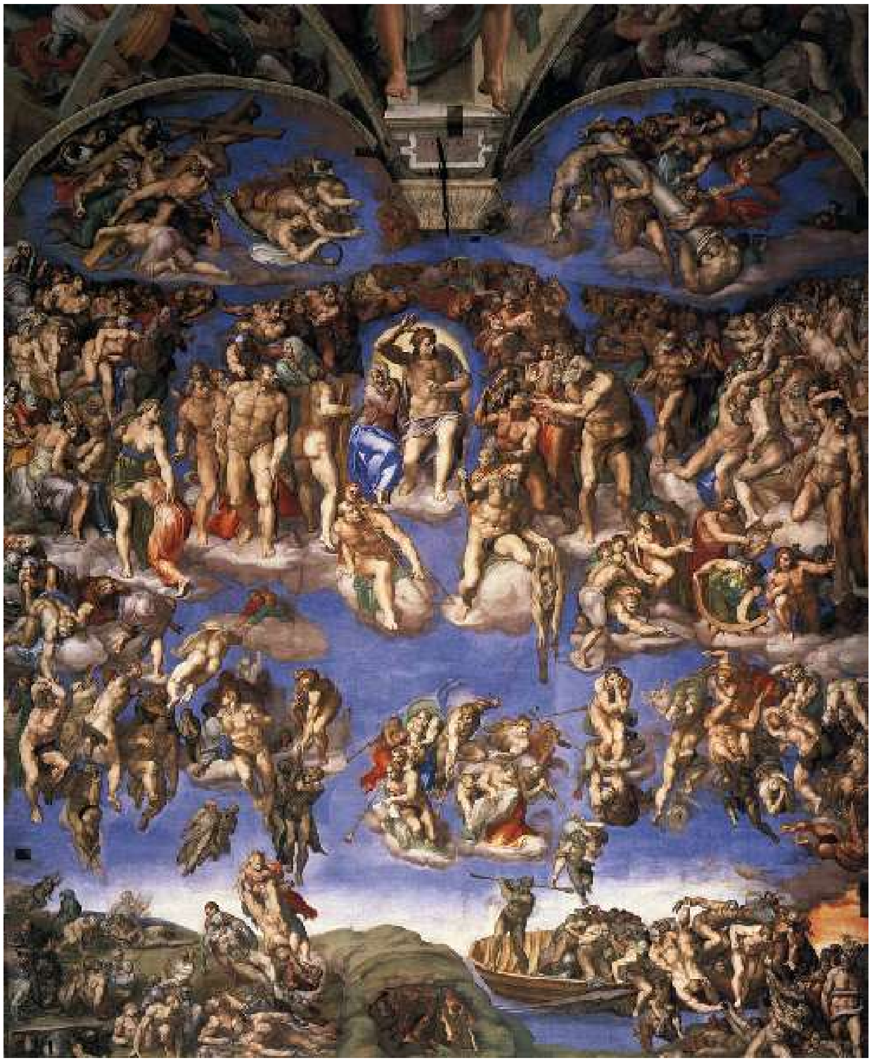
The genitalia in the fresco, referred to as ‘objectionable,’ were painted over with drapery, after Michelangelo died in 1564, by the Mannerist artist Daniele da Volterra, when the Council of Trent condemned nudity in religious art. Daniele would become famous for this act, earning the humorous nickname “Il Braghettone” (the breeches maker).

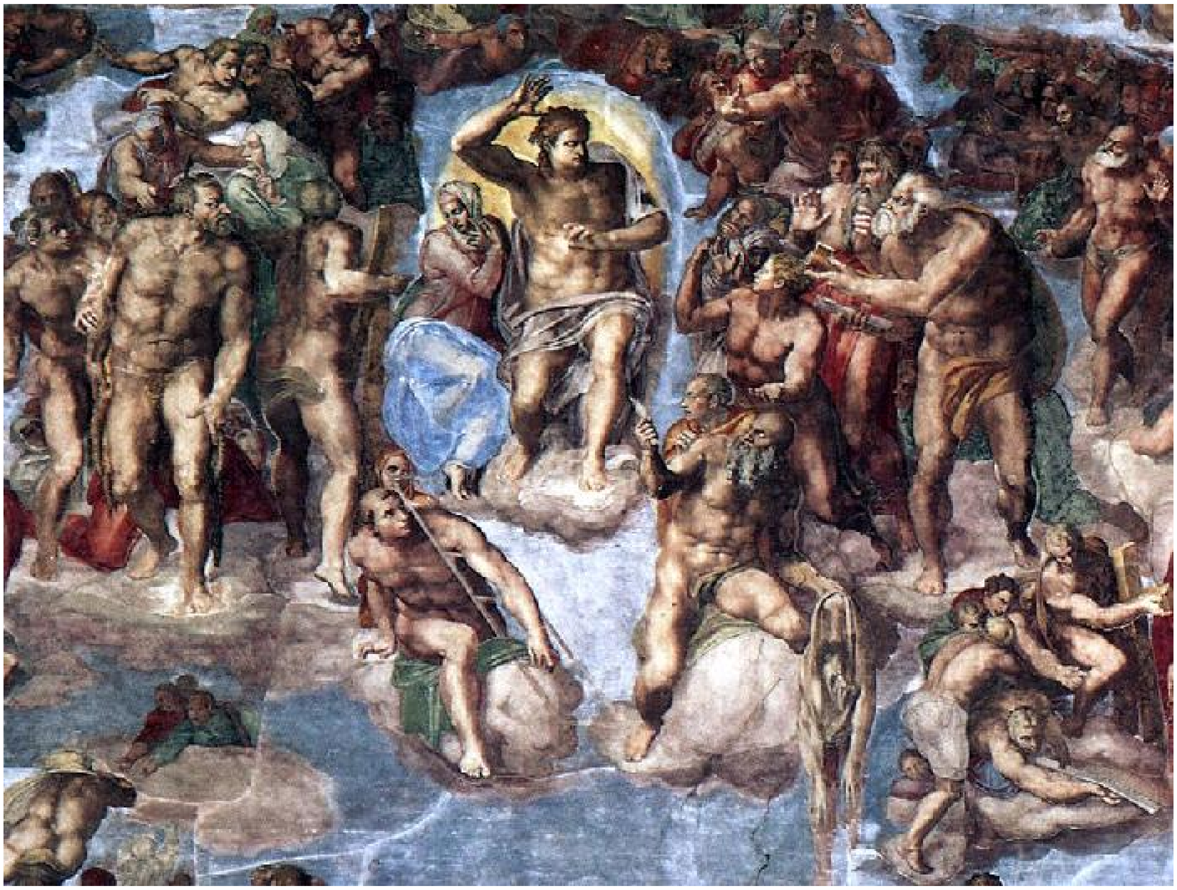
Many have identified the face of the man on the flayed skin held by St. Bartholomew as belonging to the artist himself. In his later years, Michelangelo had become a greatly troubled and introspective person, who was concerned about his own spiritual fate. Historians now believe he experienced guilt over his homosexuality, leading many to argue that this is why the artist portrayed himself as a flayed sufferer during the last judgement. This feeling of guilt would not leave the inwardly troubled painter and in a later architectural project he waived all fees for his work on St. Peter’s Basilica, wishing to bestow his work as a gift to his beloved church.

The fresco was restored along with the Sistine vault between 1980 and 1994 under the supervision of curator of the Vatican Museums Frabrizio Mancinelli. During the course of the restoration about half of Daniele’s censorship details of Fig-Leaves and ‘breeches’ were removed. Numerous pieces of buried details, caught under the smoke and grime of centuries were revealed. Amusingly, it was discovered that the fresco of Biagio de Cesena as Minos with donkey ears was being bitten in the genitalia by a coiled snake. Another interesting discovery was of the figure condemned to

Hell directly below and to the right of St. Bartholomew with flayed skin, which for centuries had been considered to be male, until the removal of the "fig leaf" revealed that it was in fact a female.







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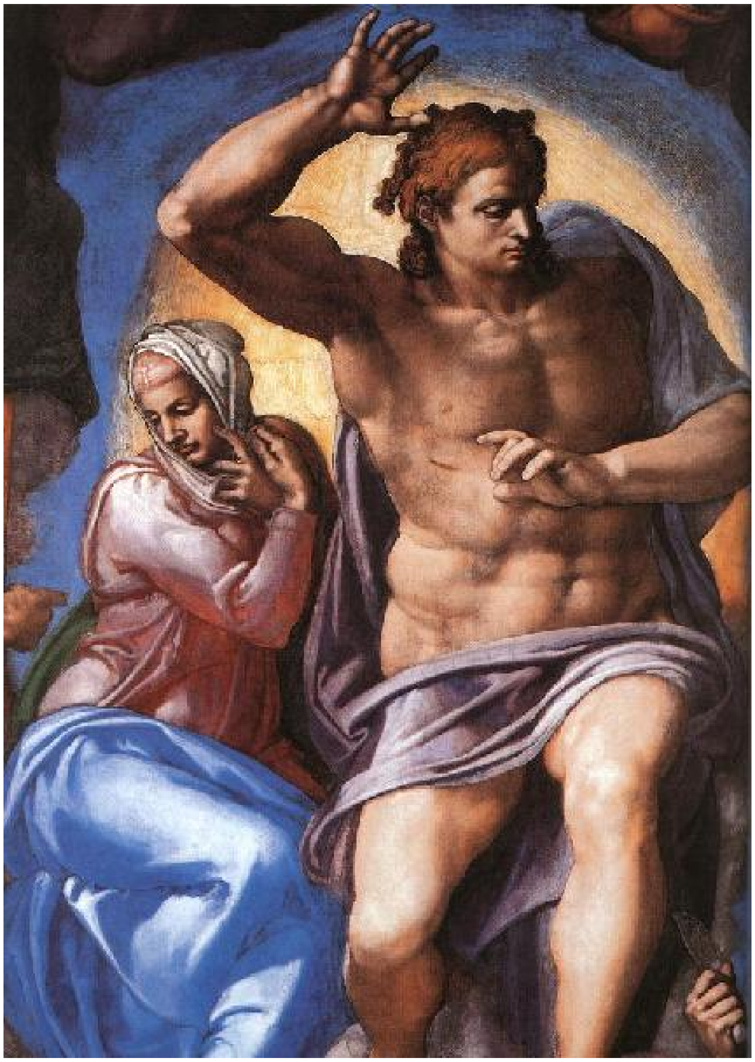
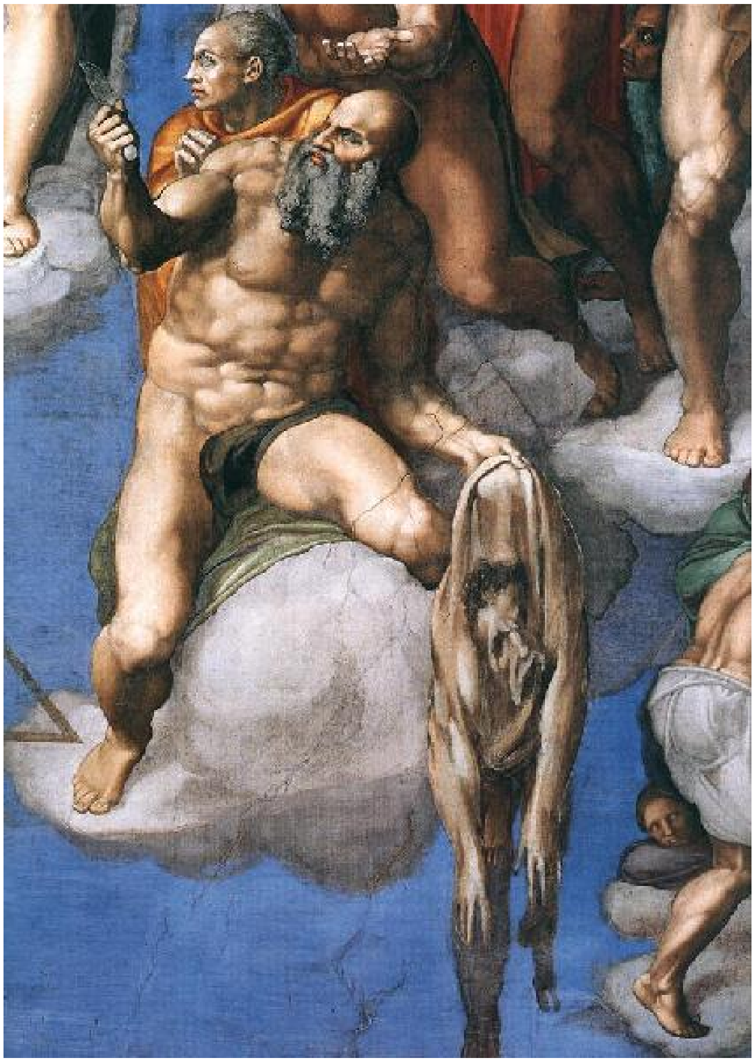


Detail: Christ and Mary



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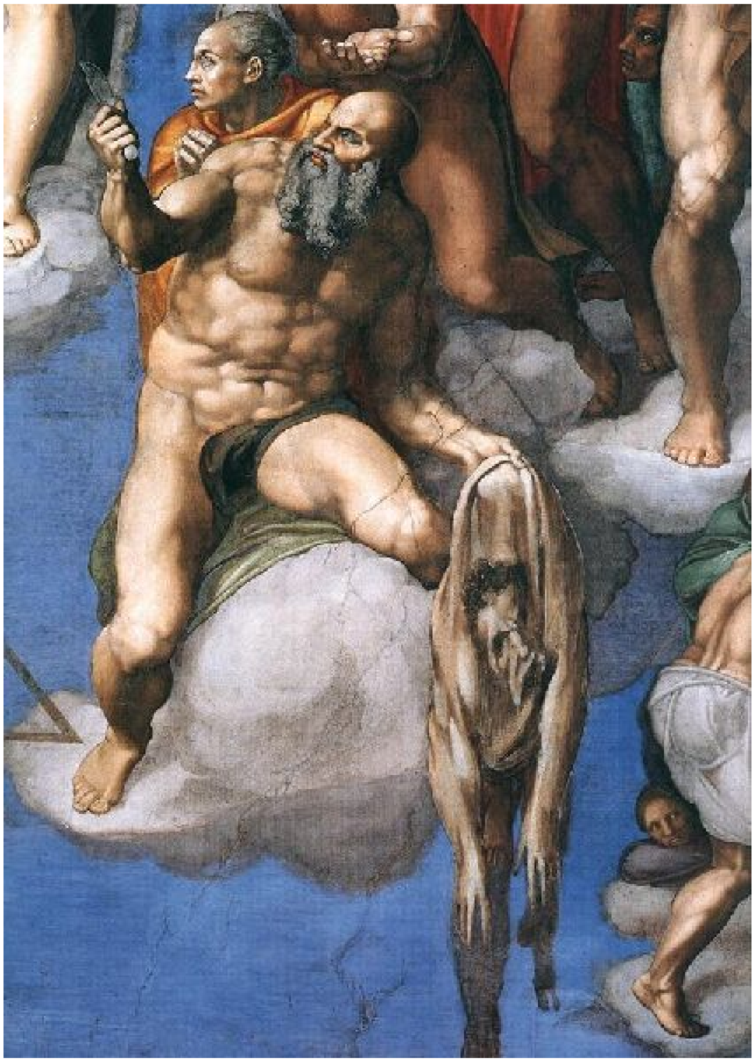
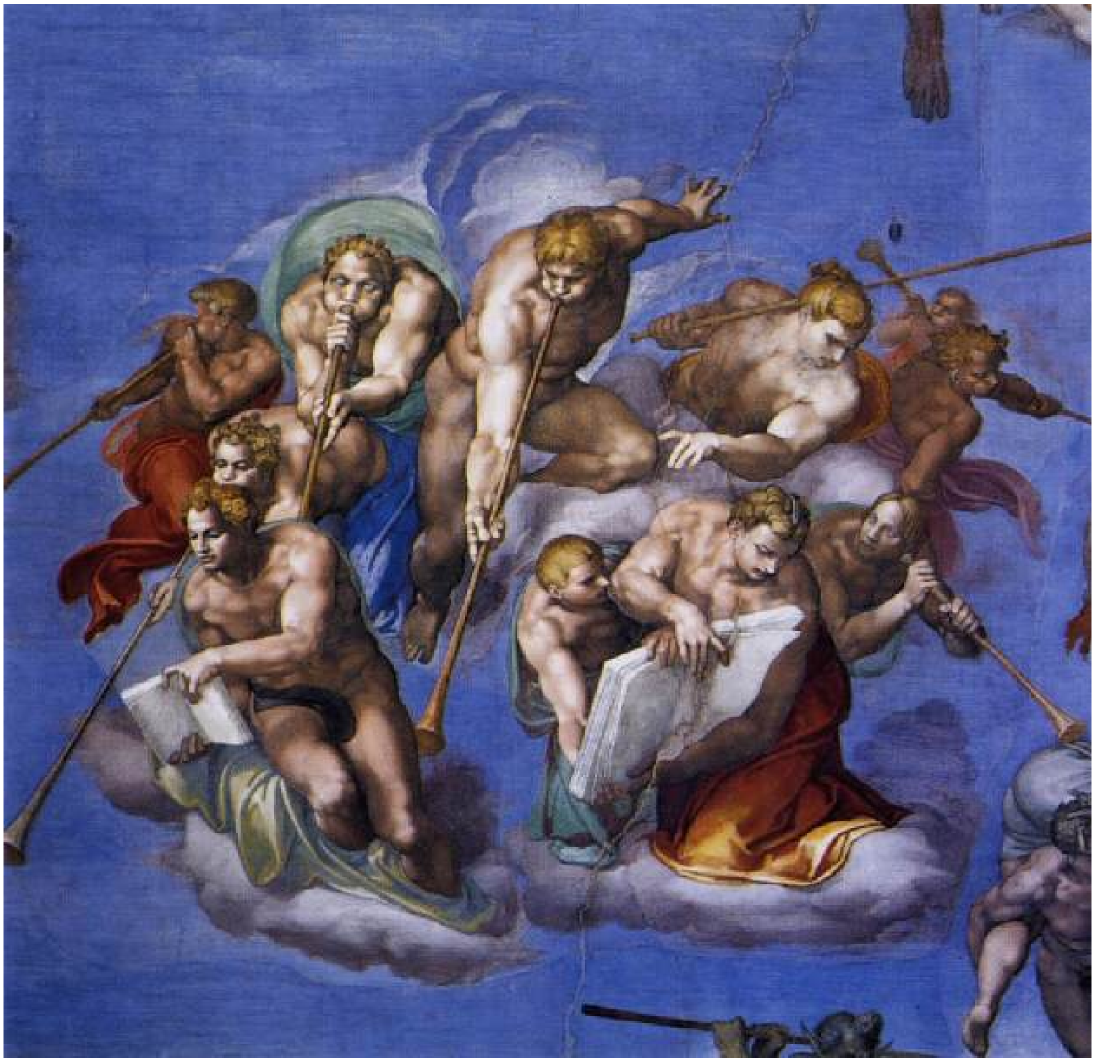


Detail: St. Bartholomew displaying his flayed skin (perhaps the flayed skin bears a self portrait)



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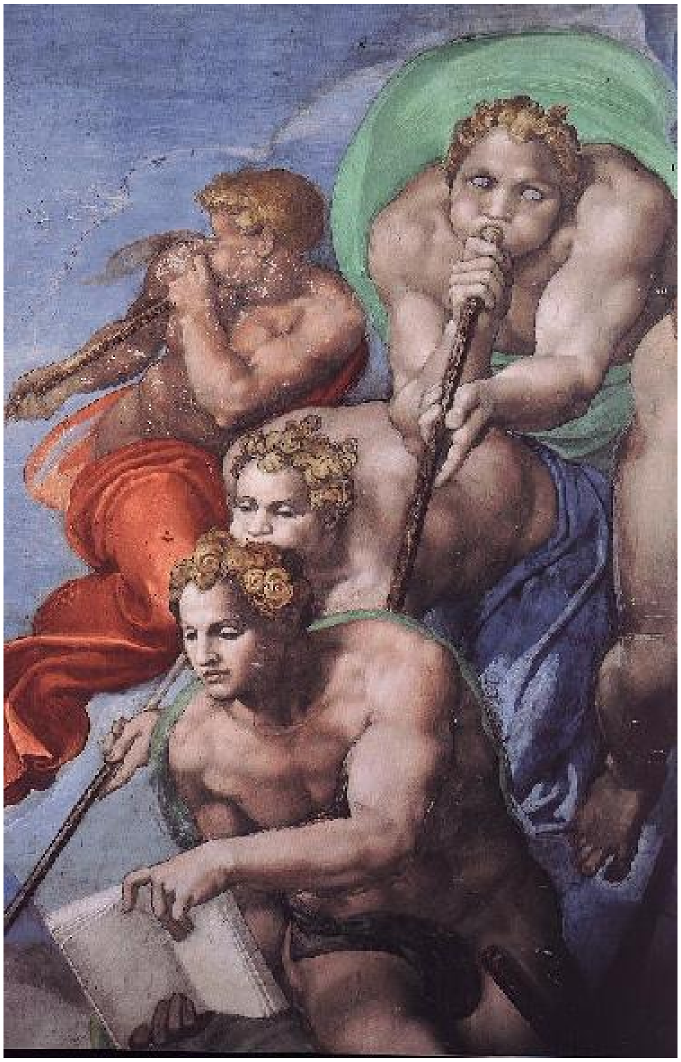

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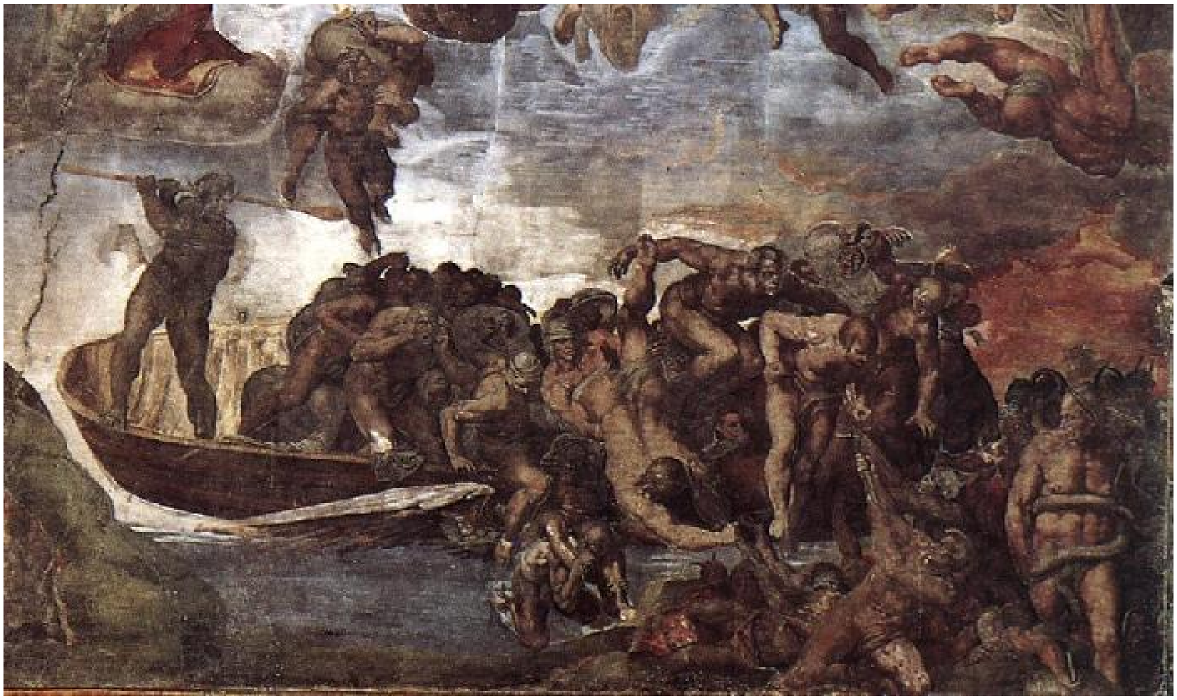

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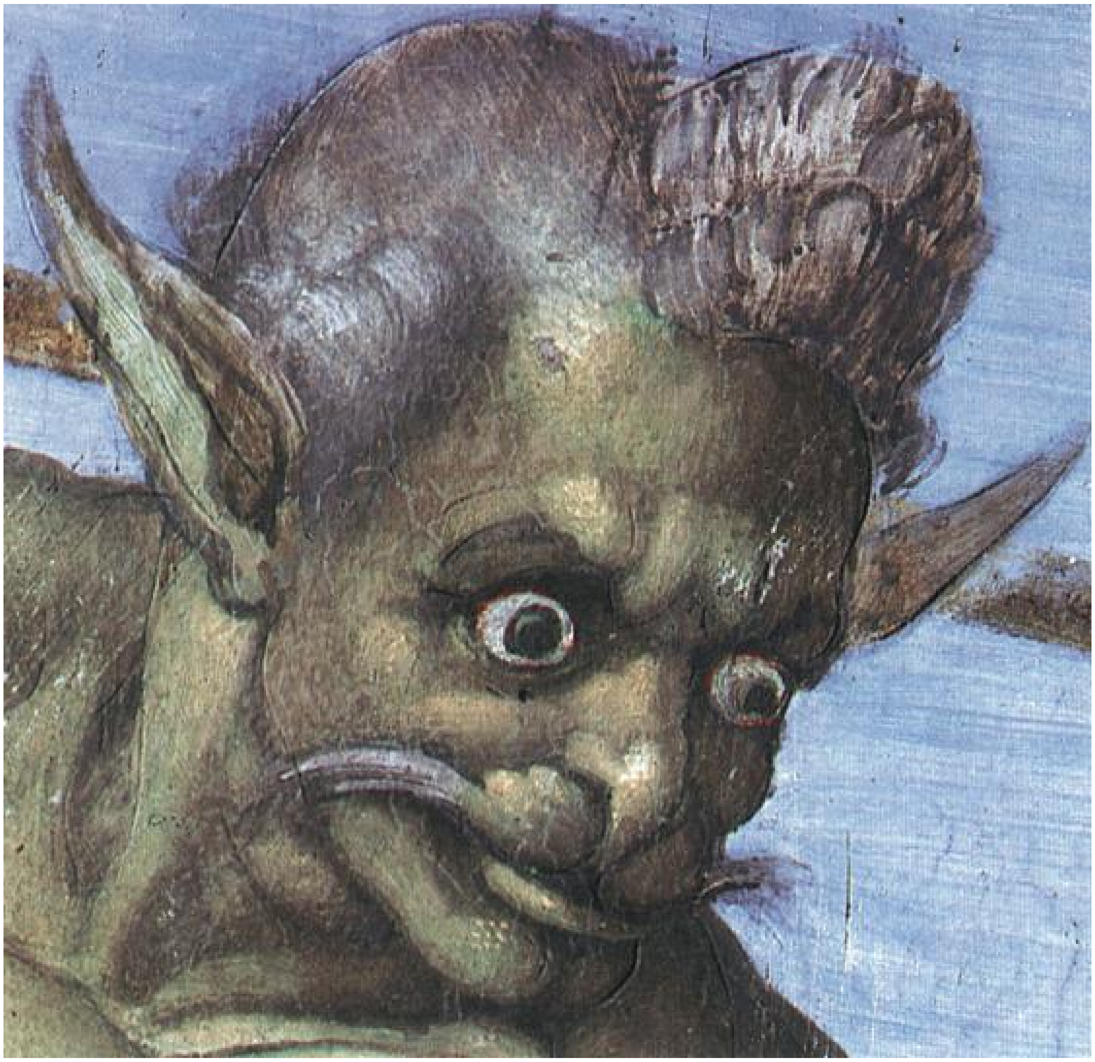

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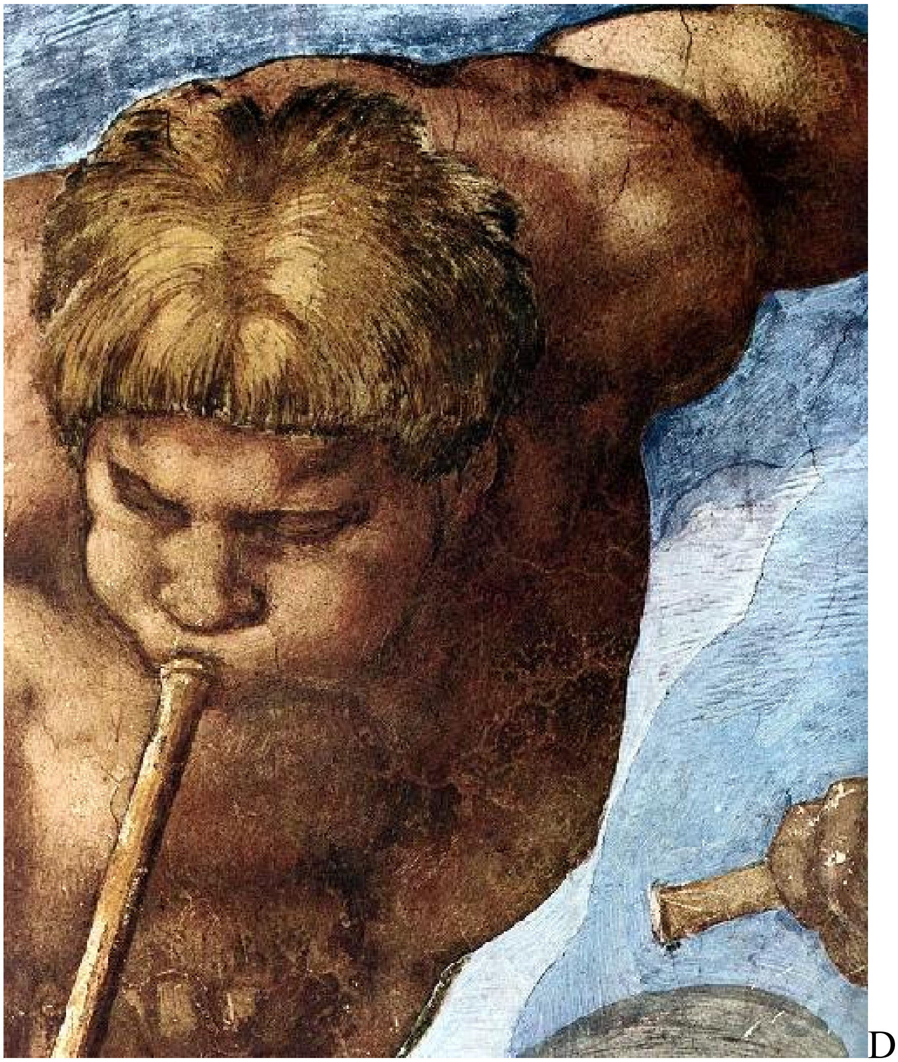

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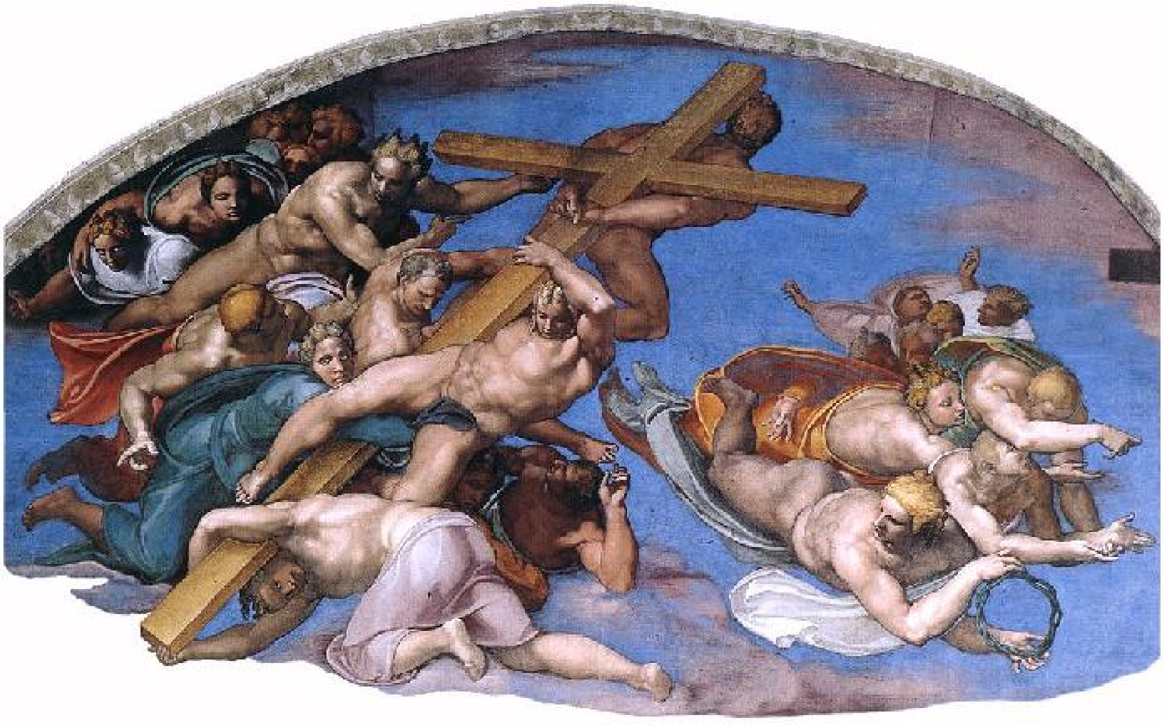

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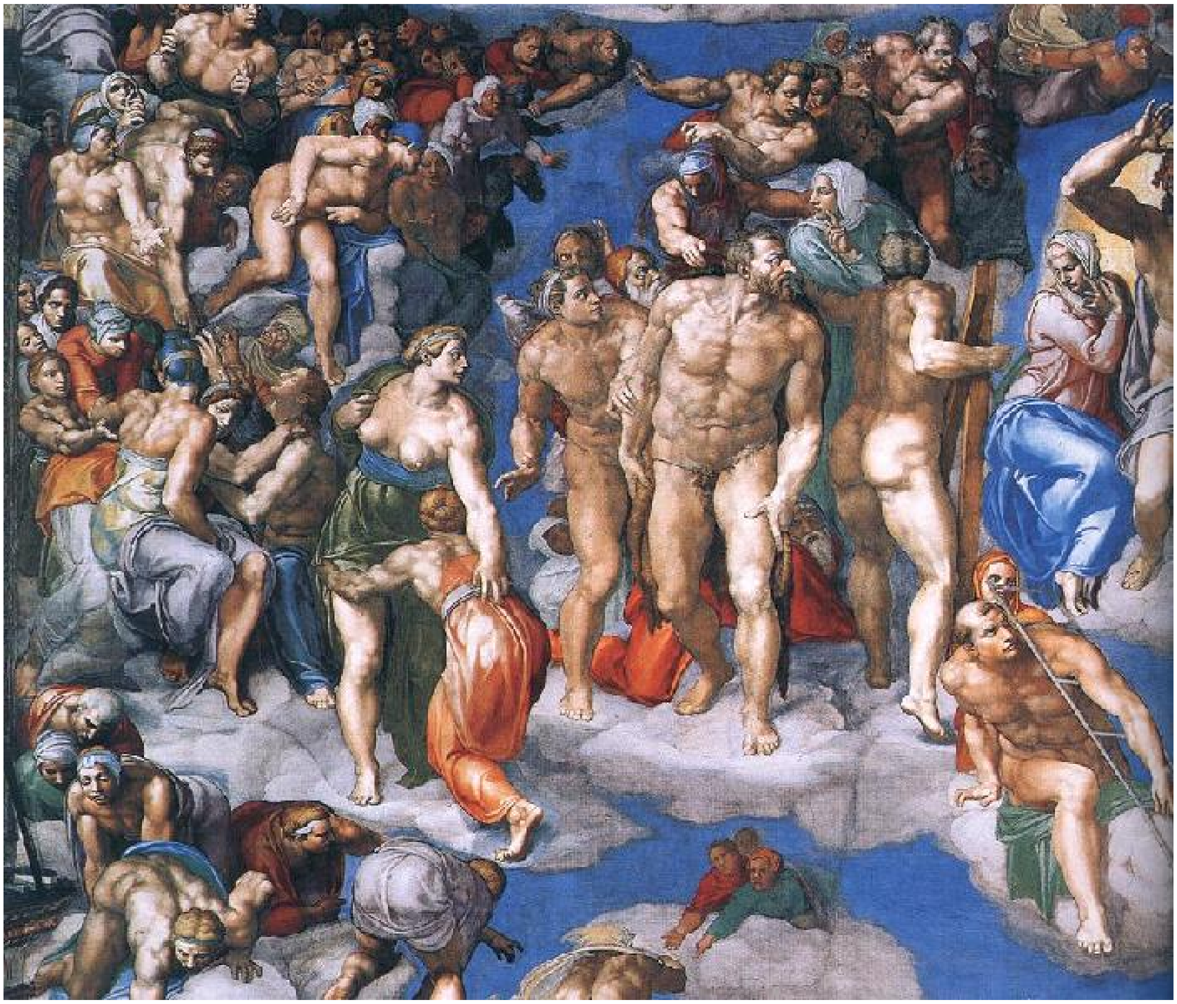

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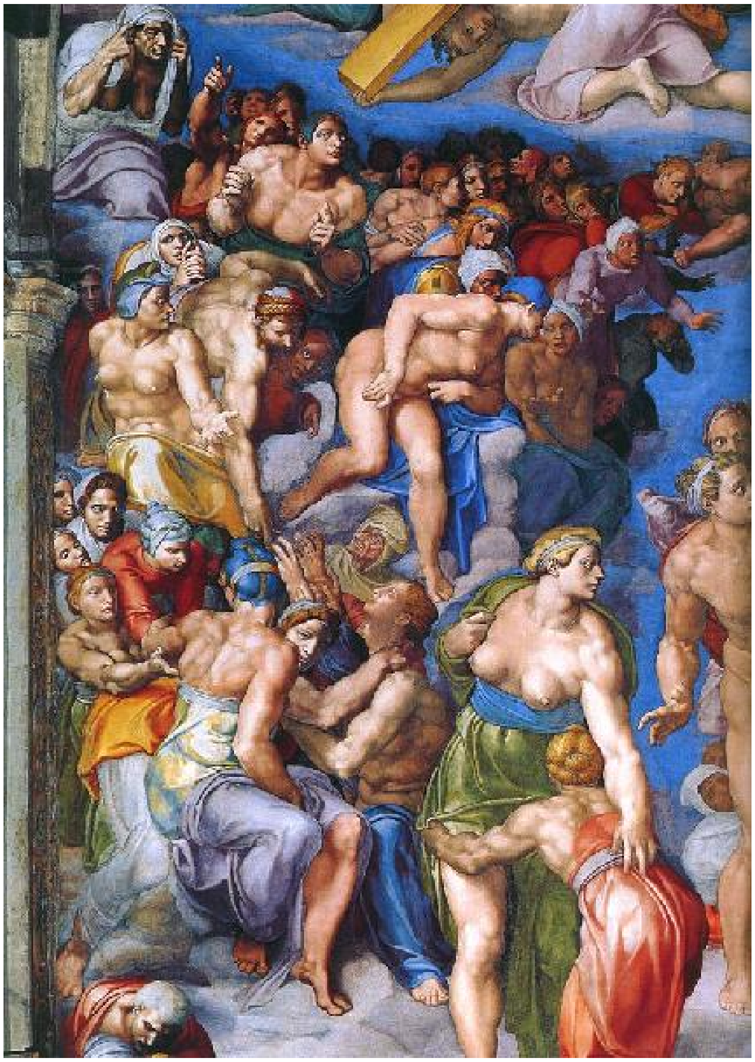

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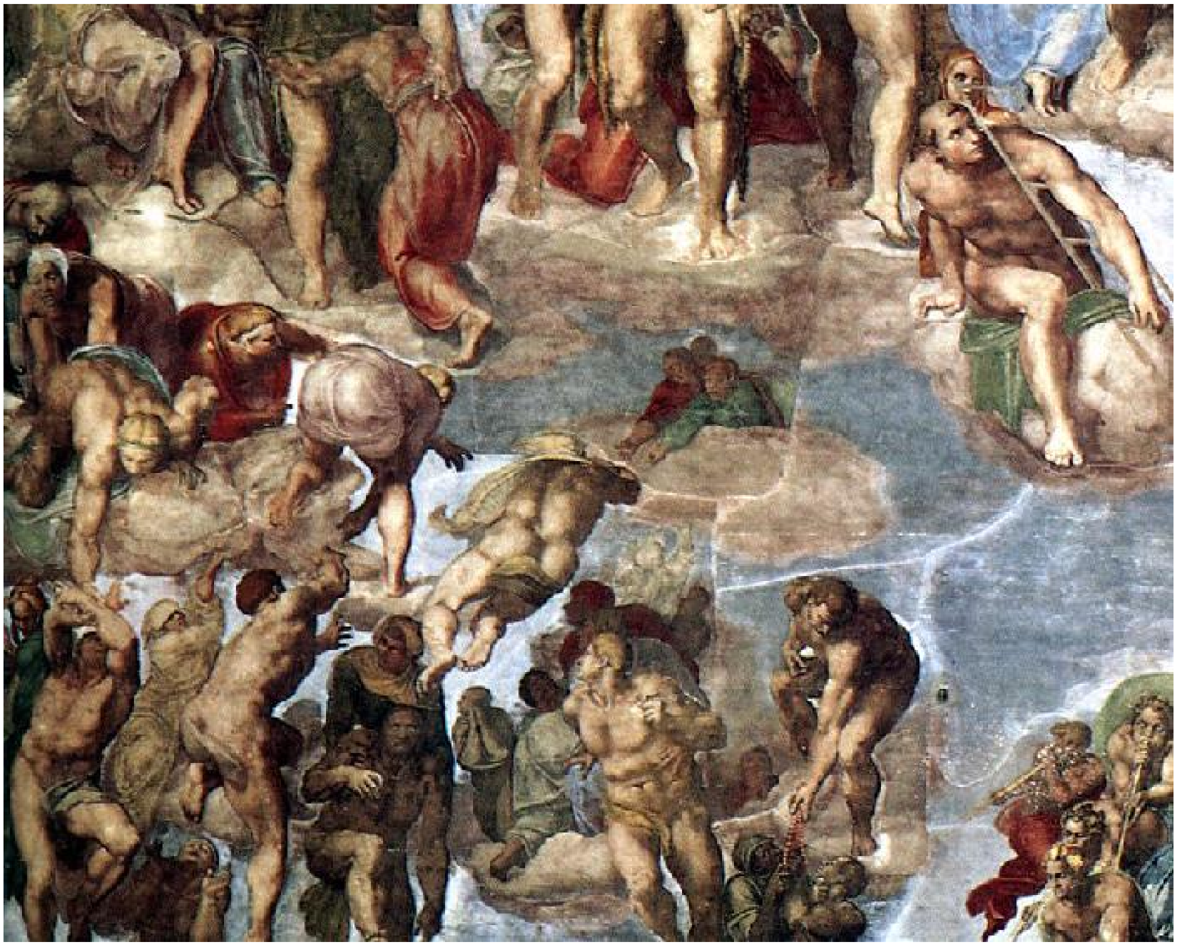

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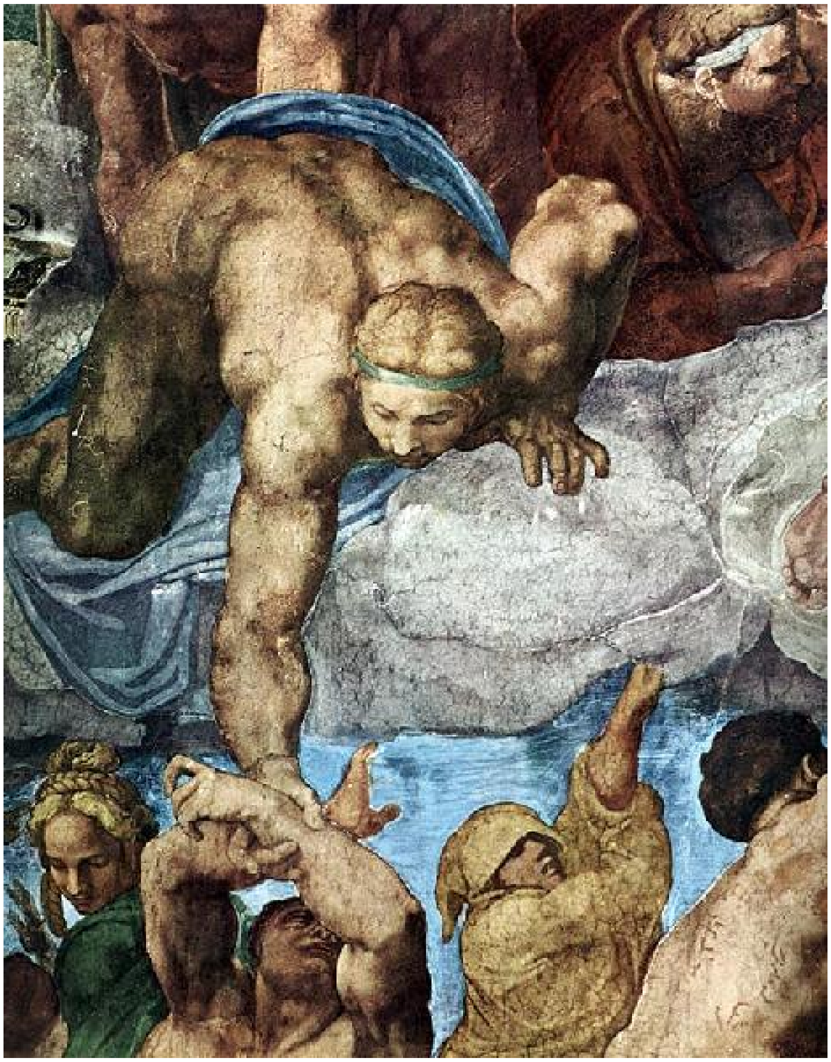

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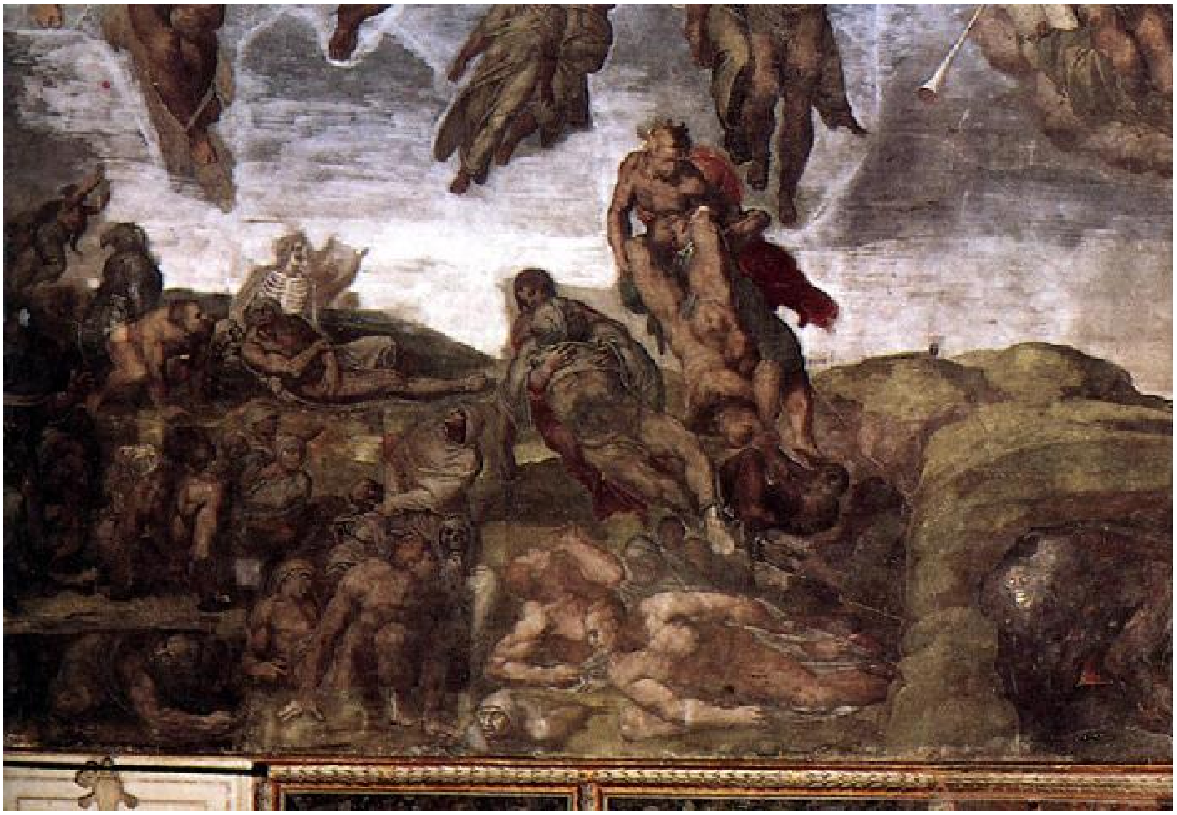

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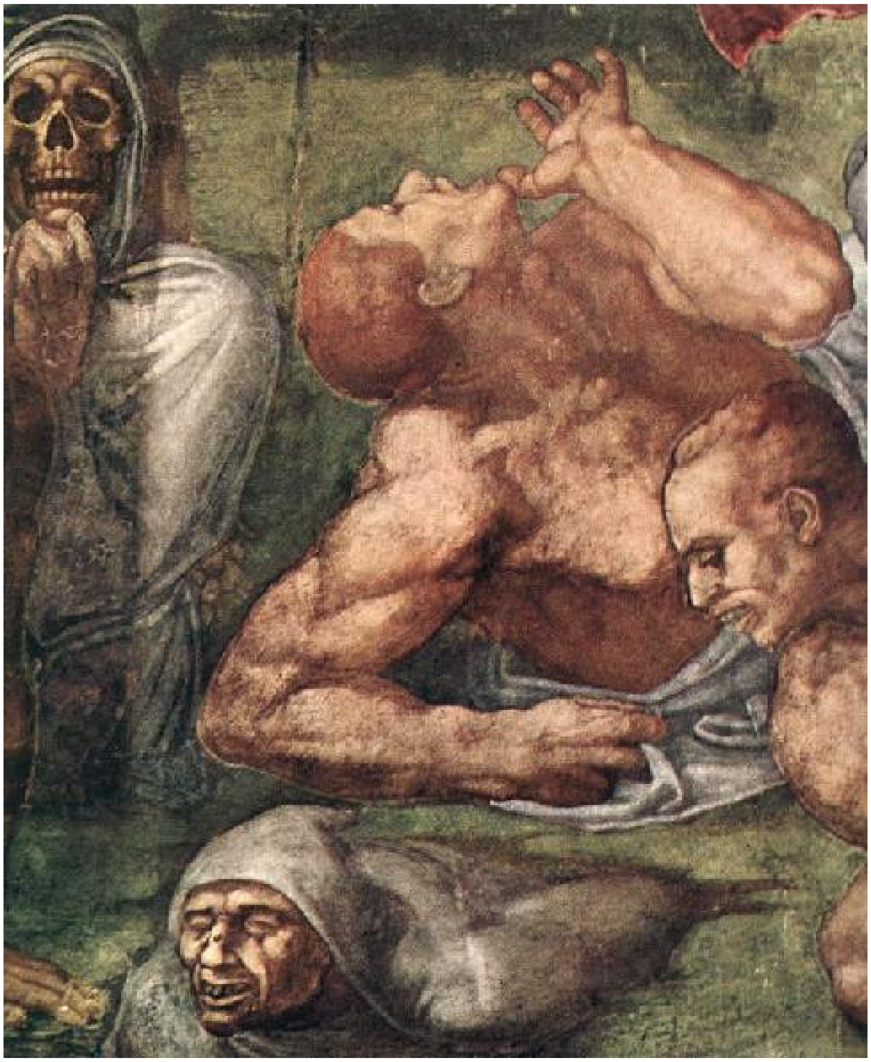

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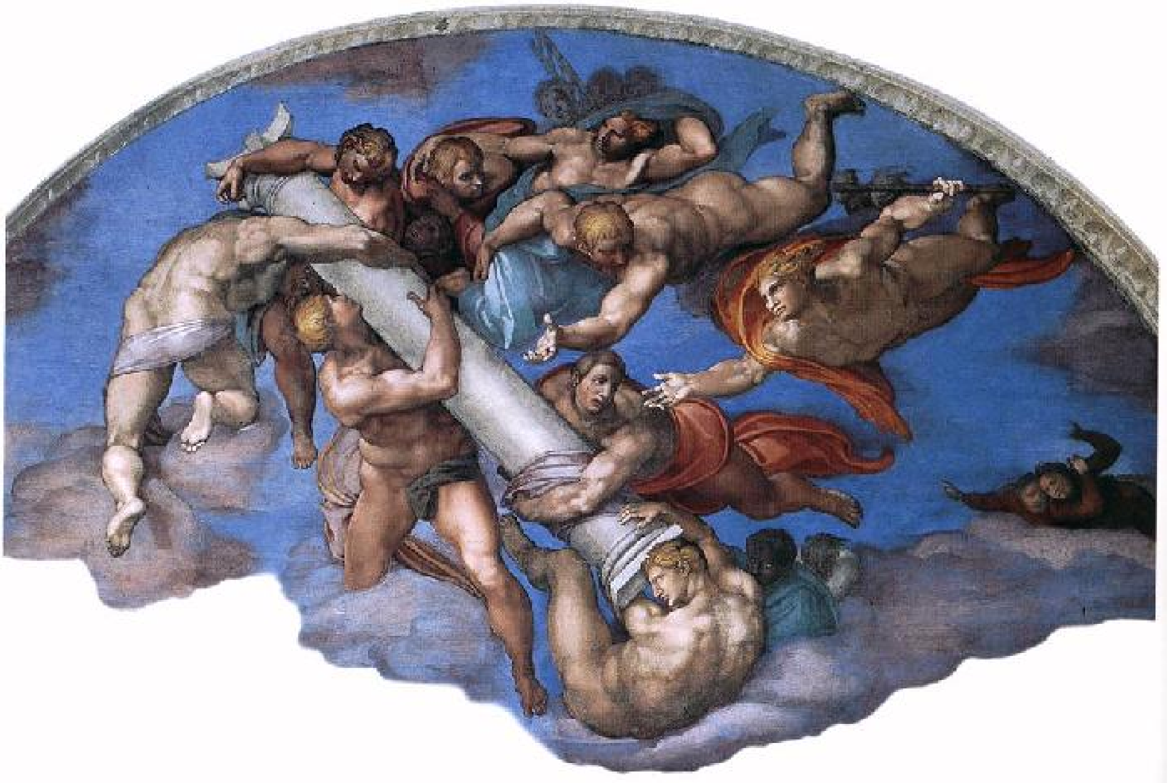

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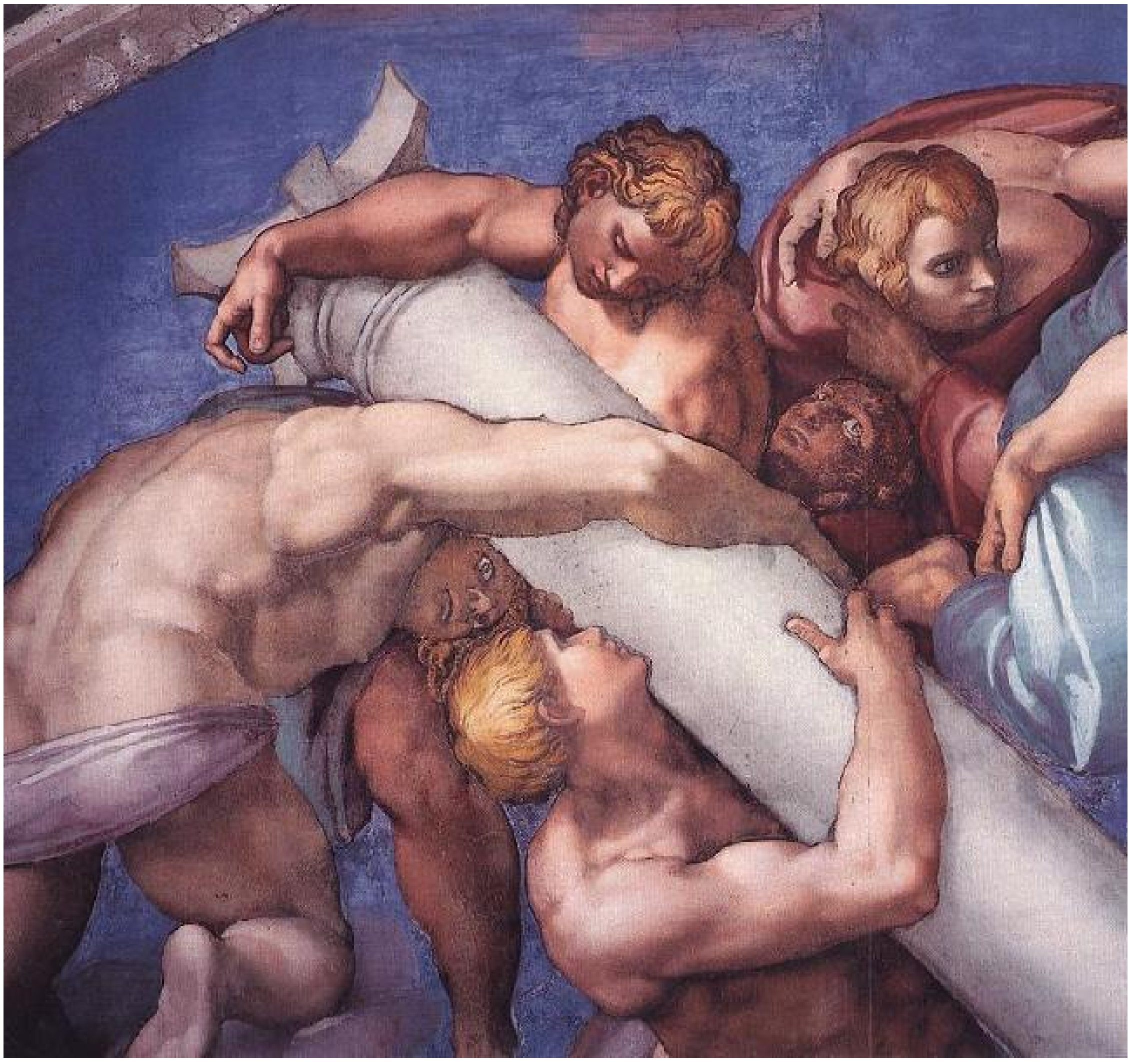

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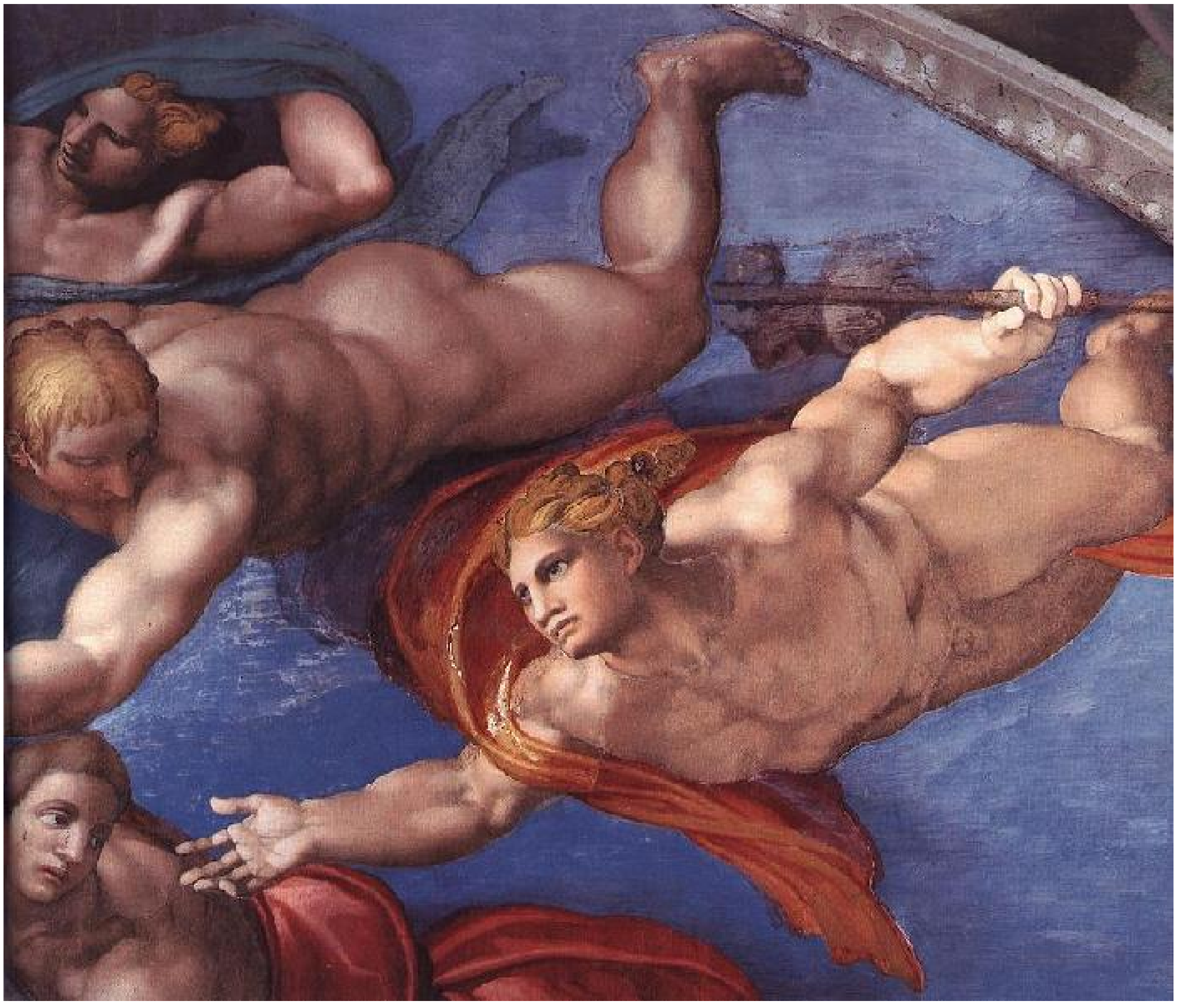

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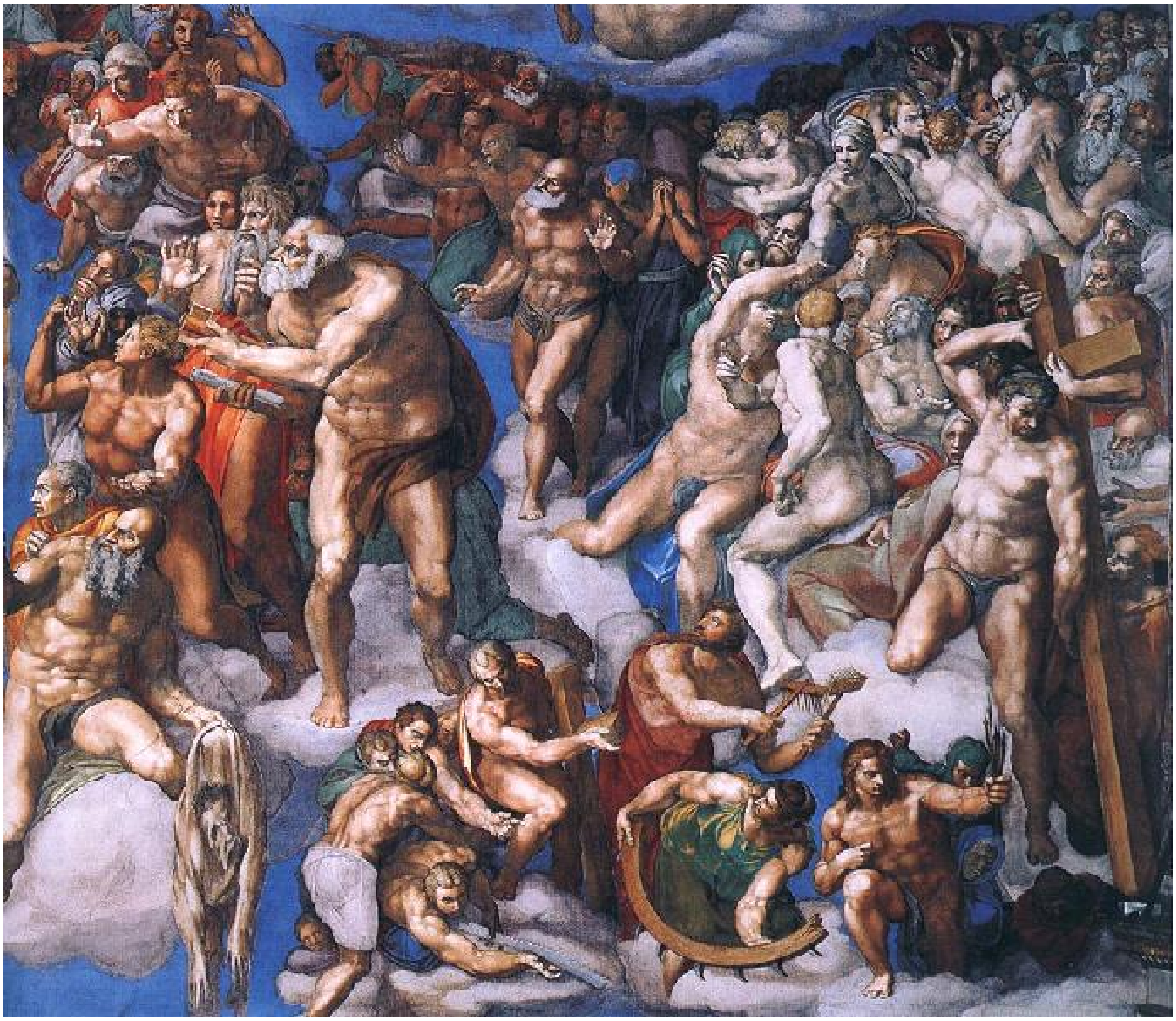

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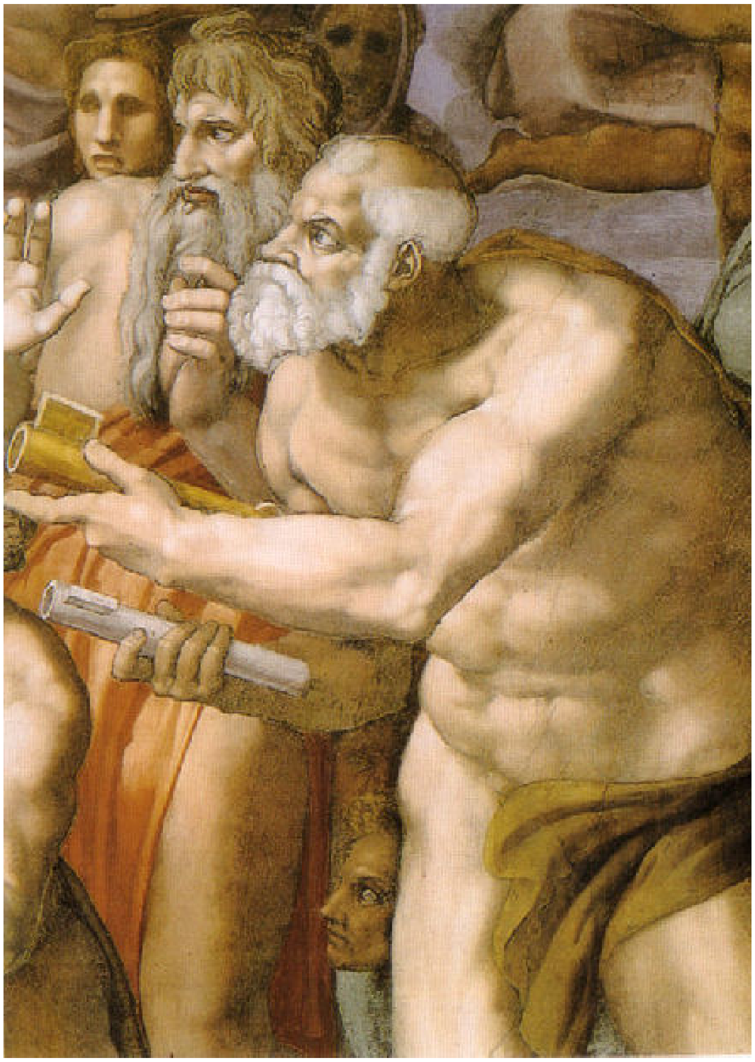
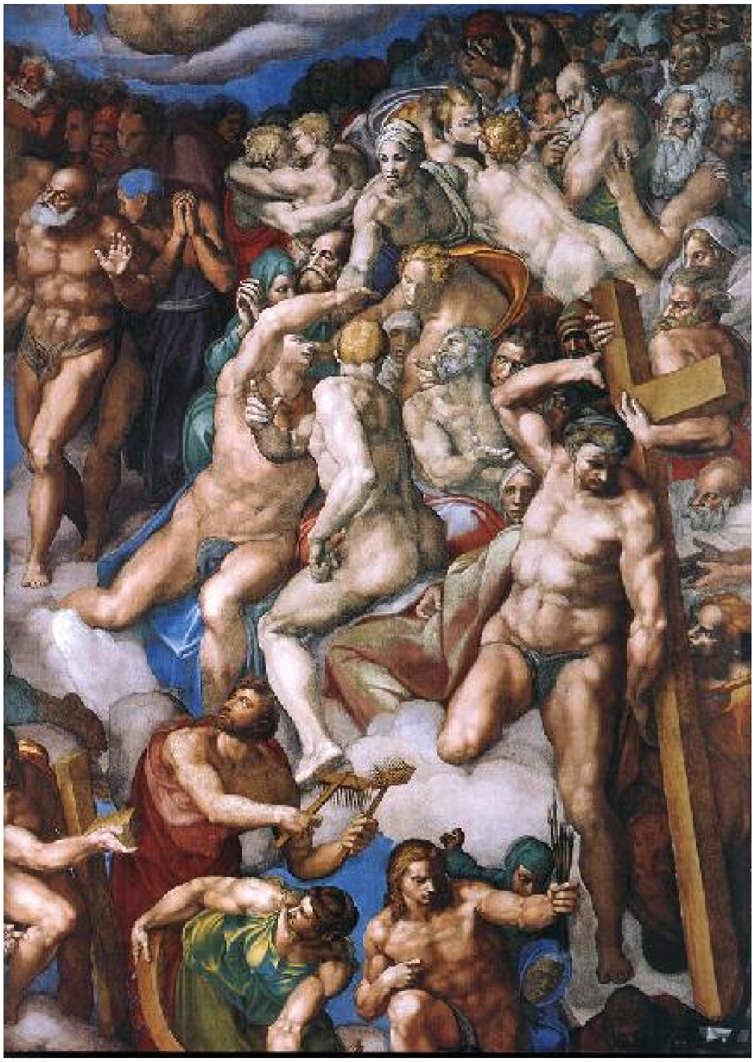


Detail: St. Peter holding the keys



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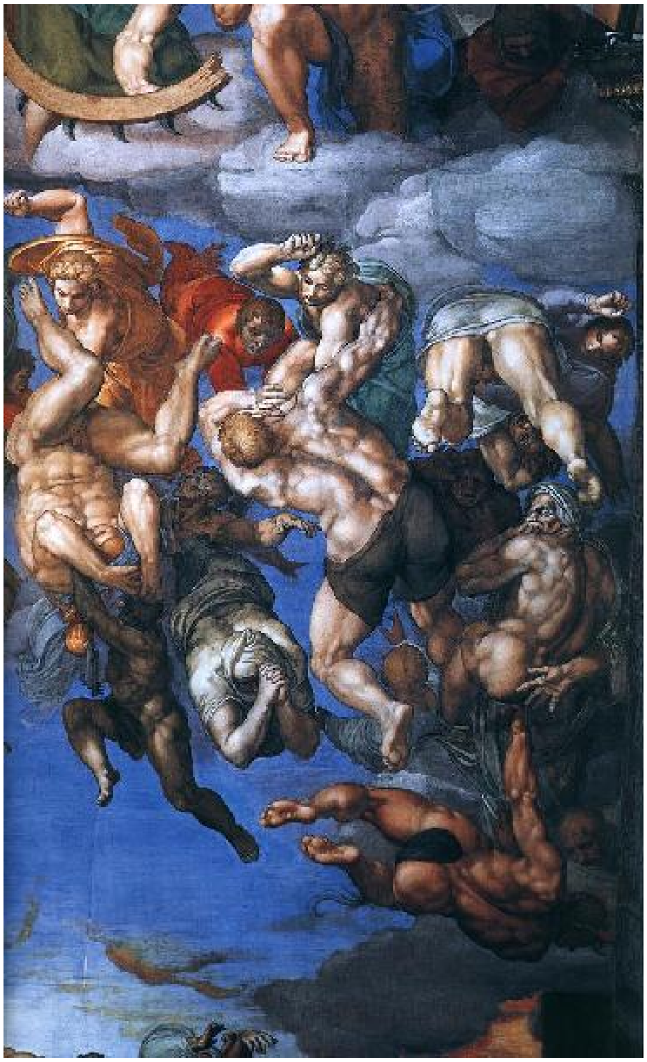

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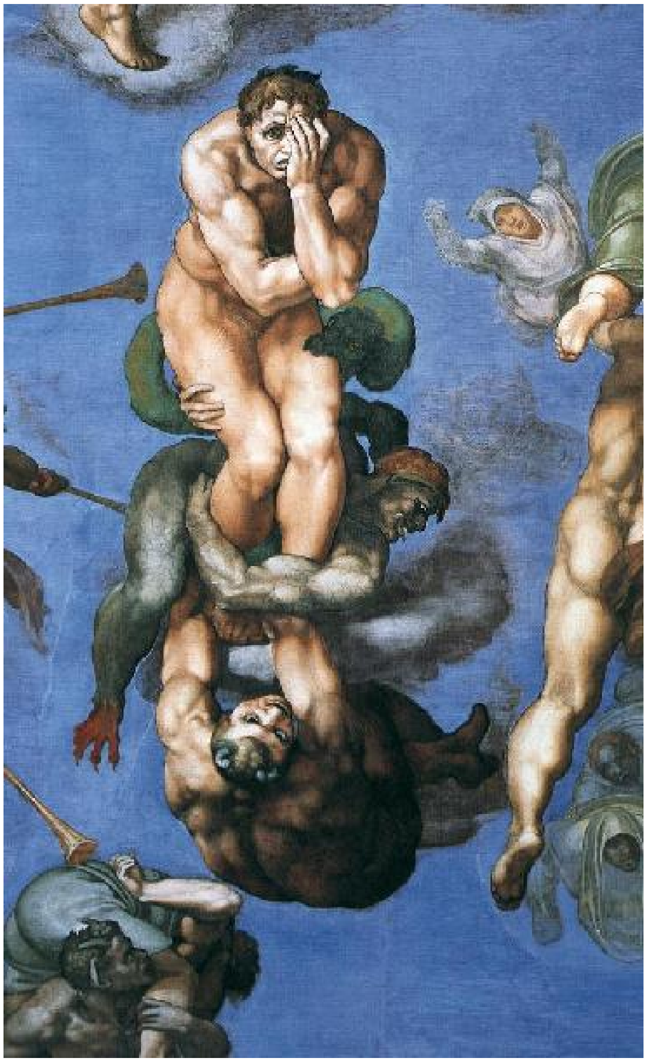

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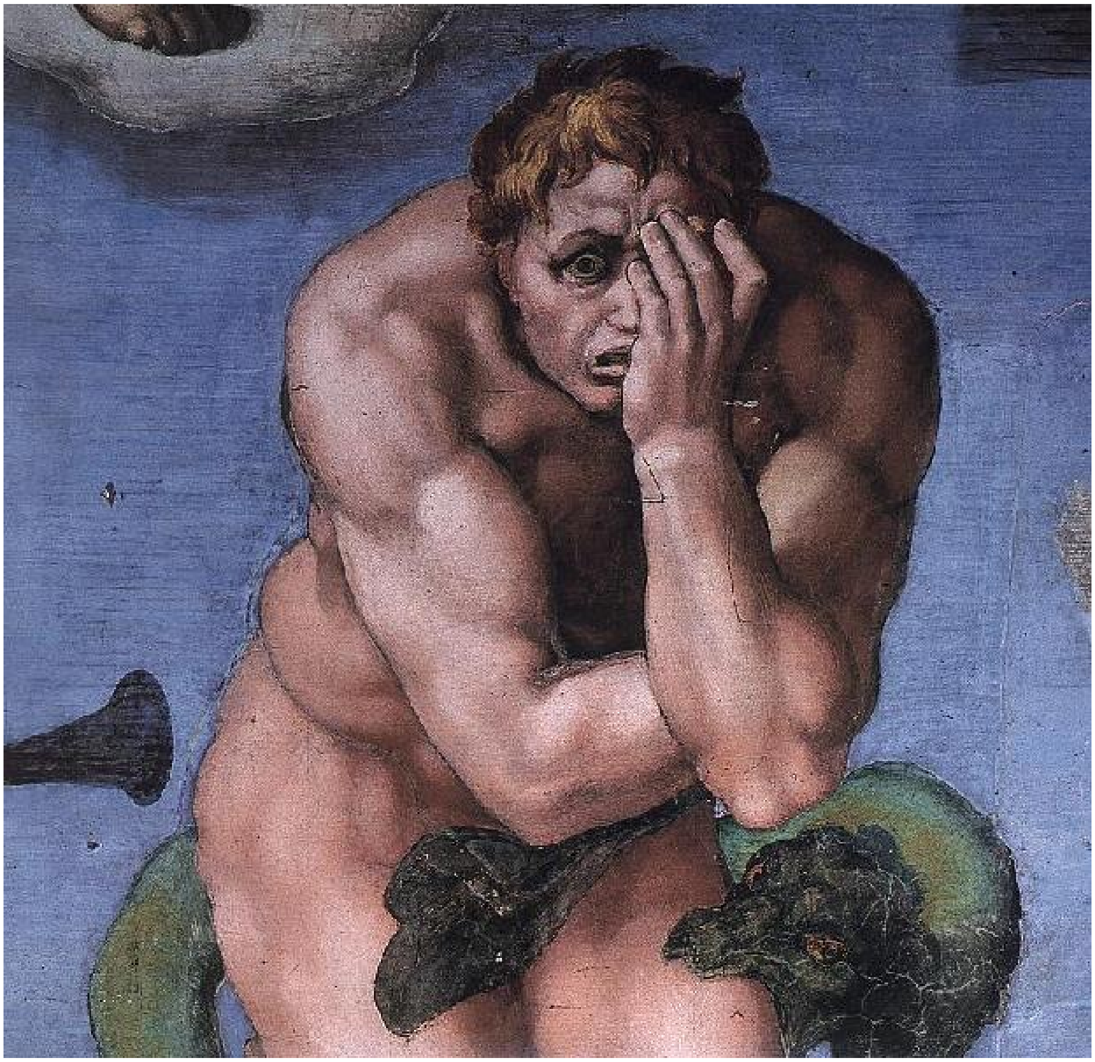

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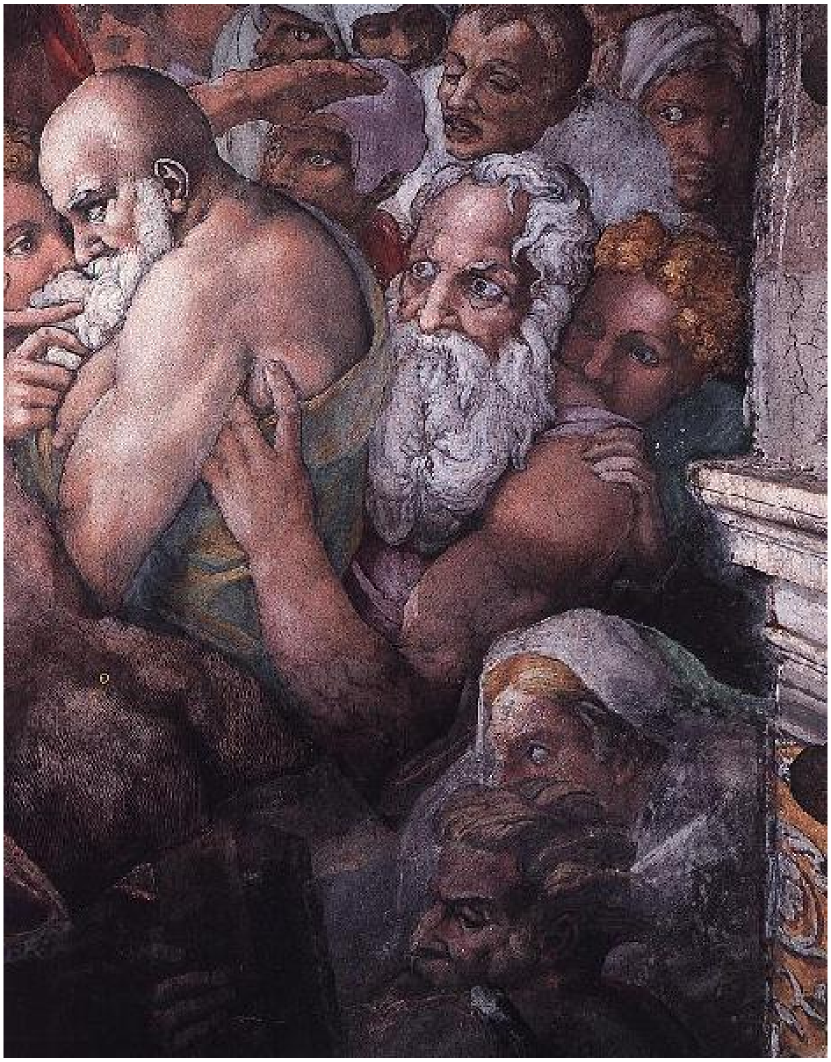

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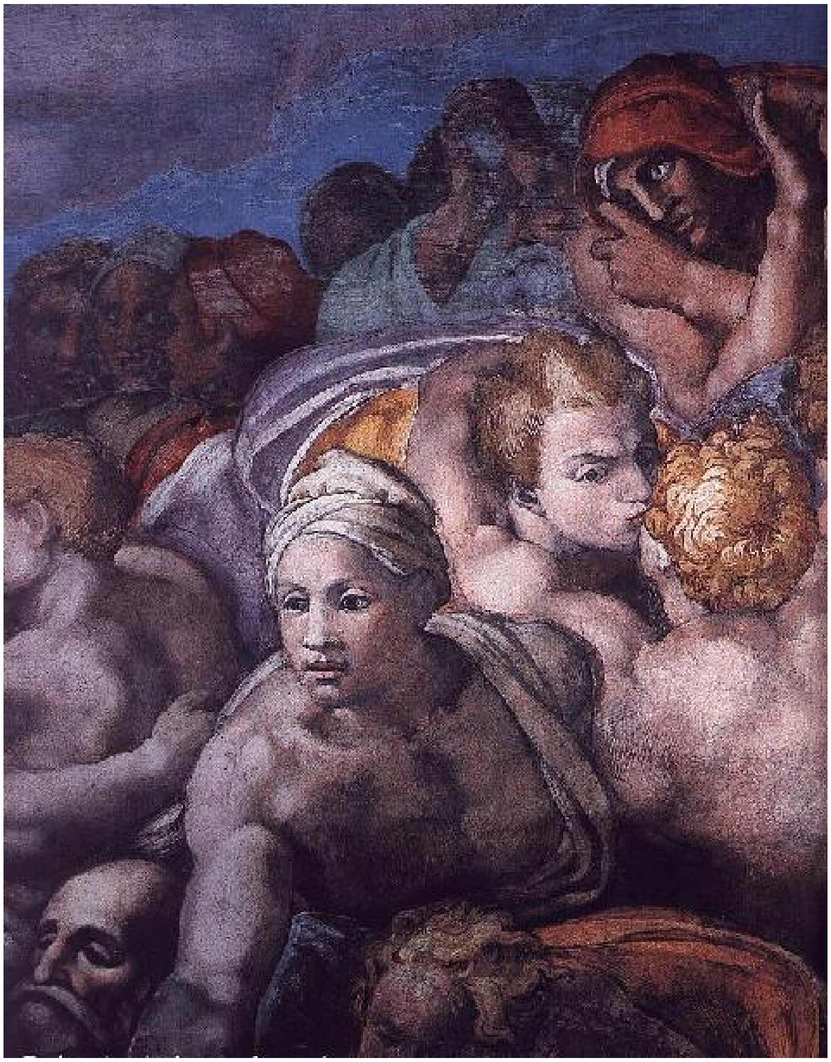

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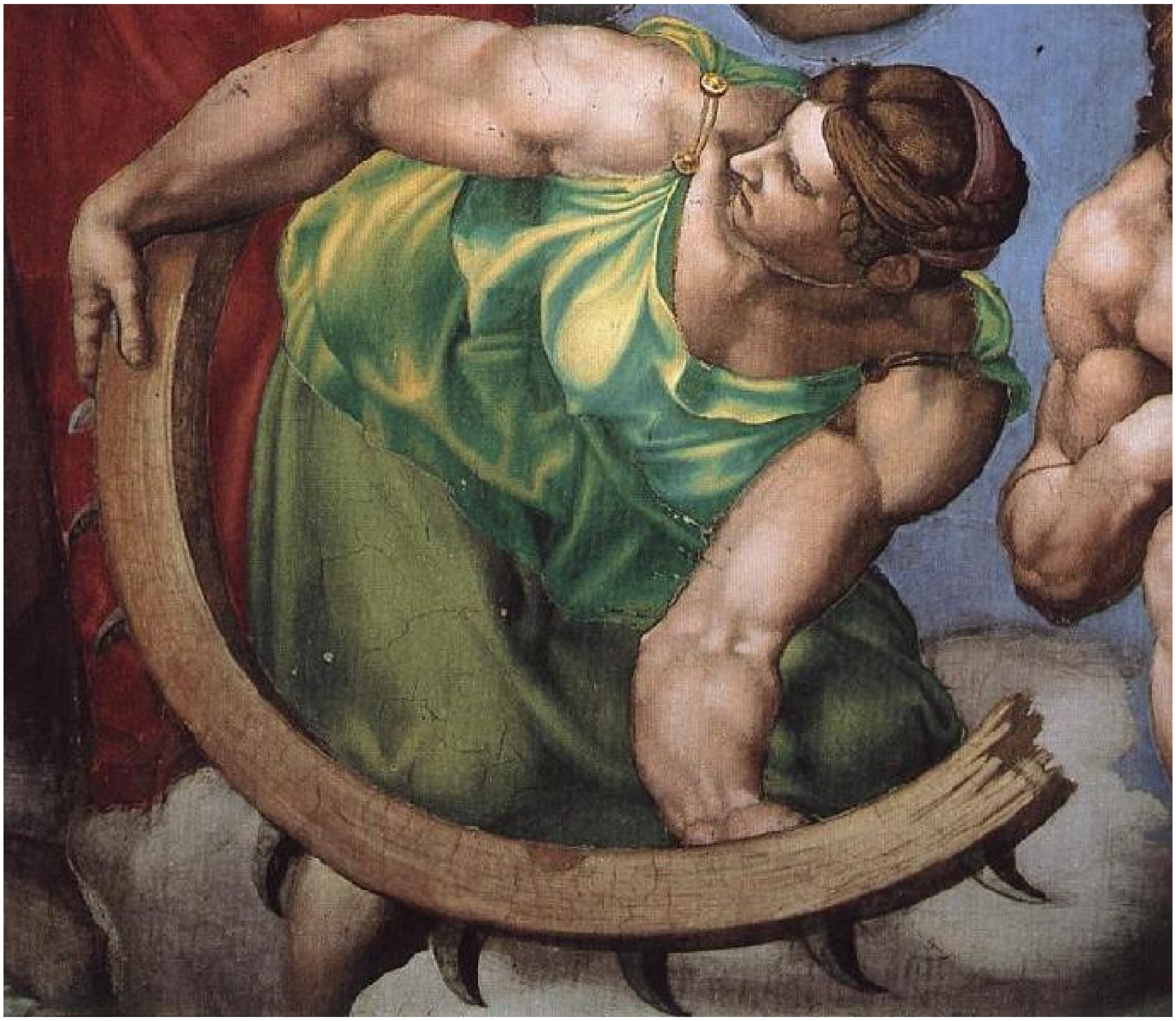

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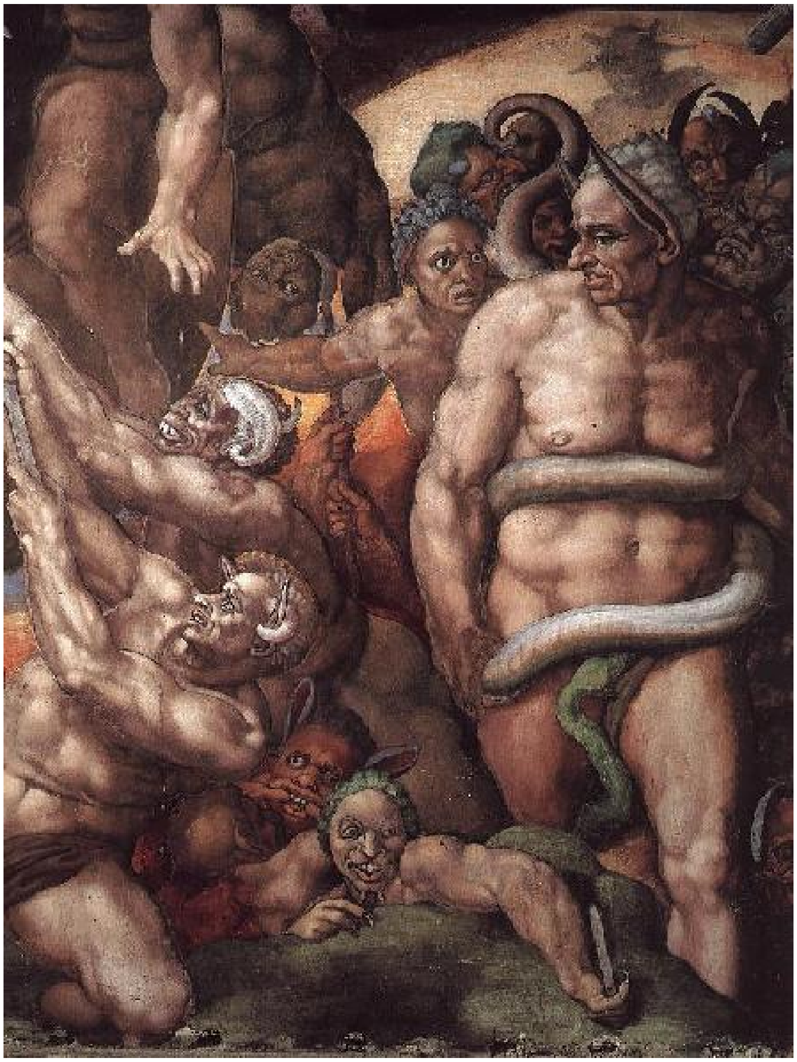

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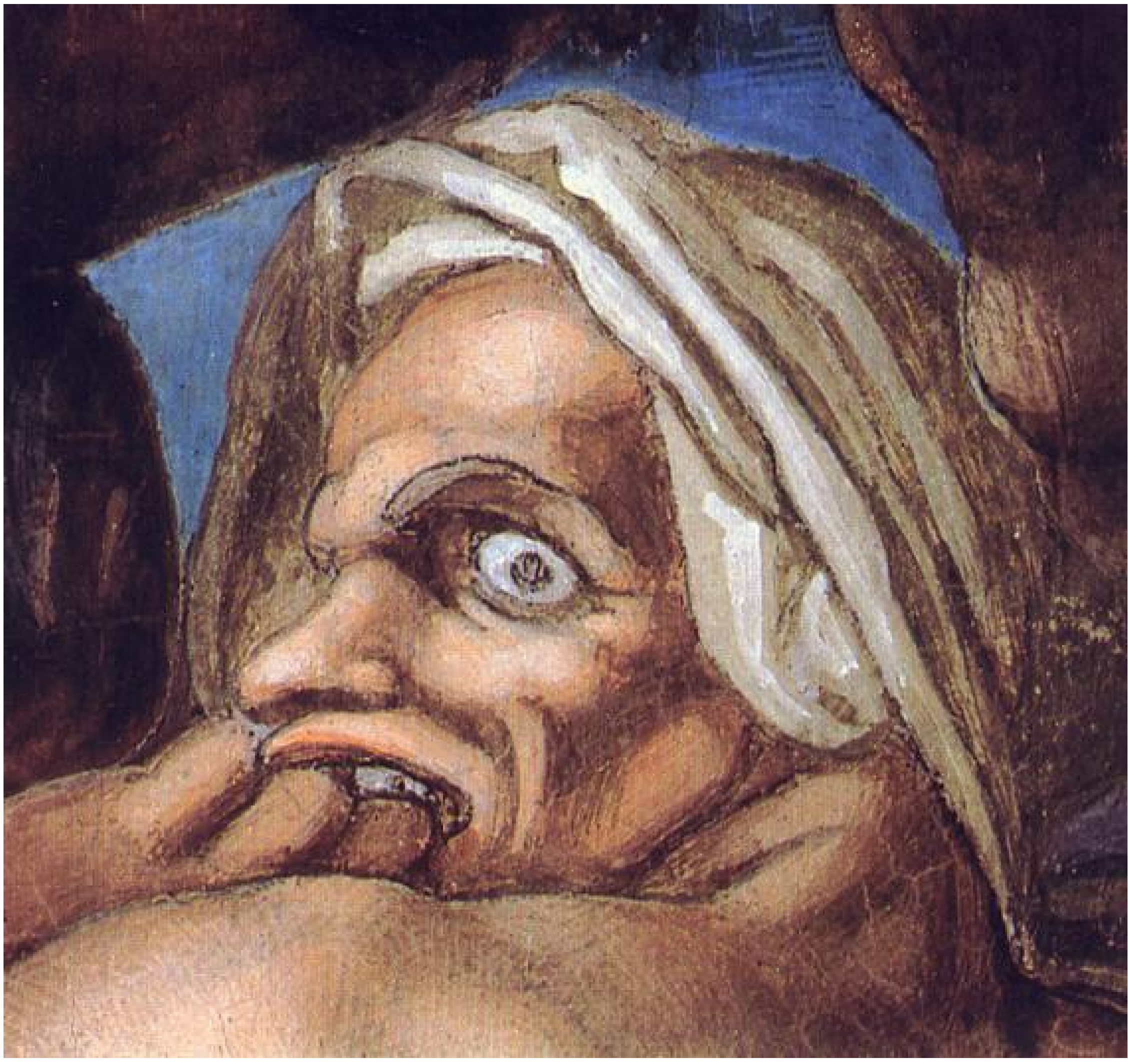

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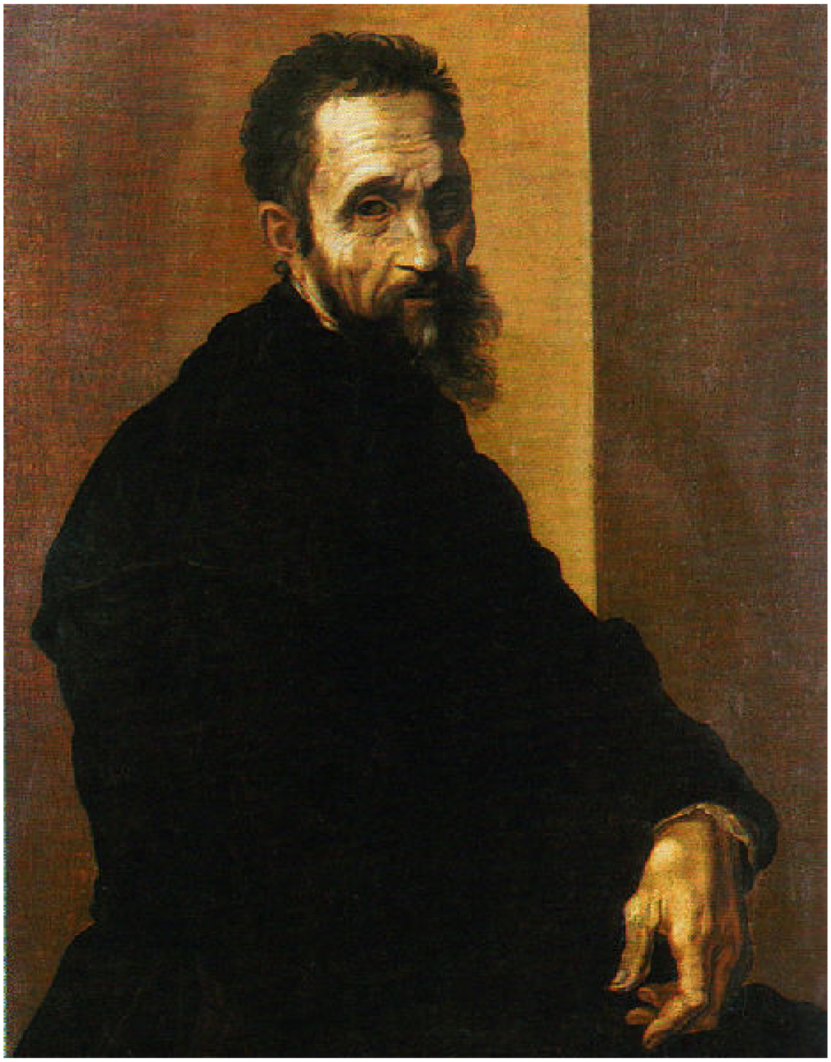
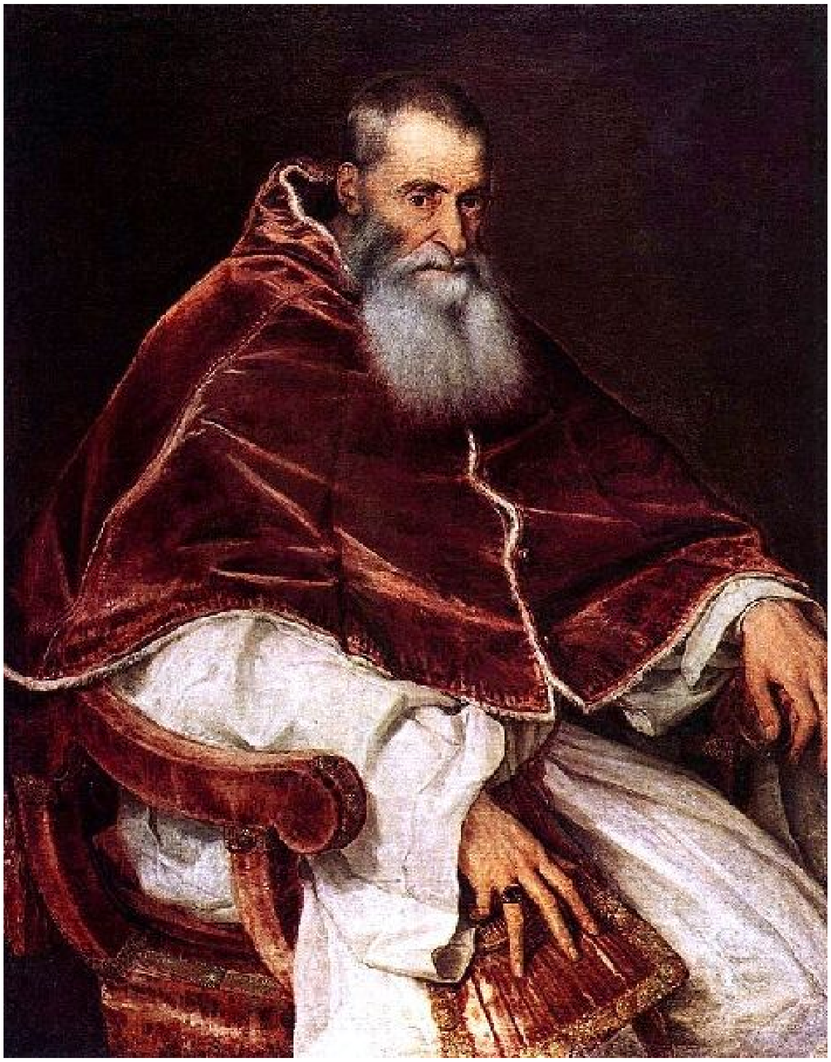


Portrait of Michelangelo, aged 60, by Jacopino del Conte, c. 1540



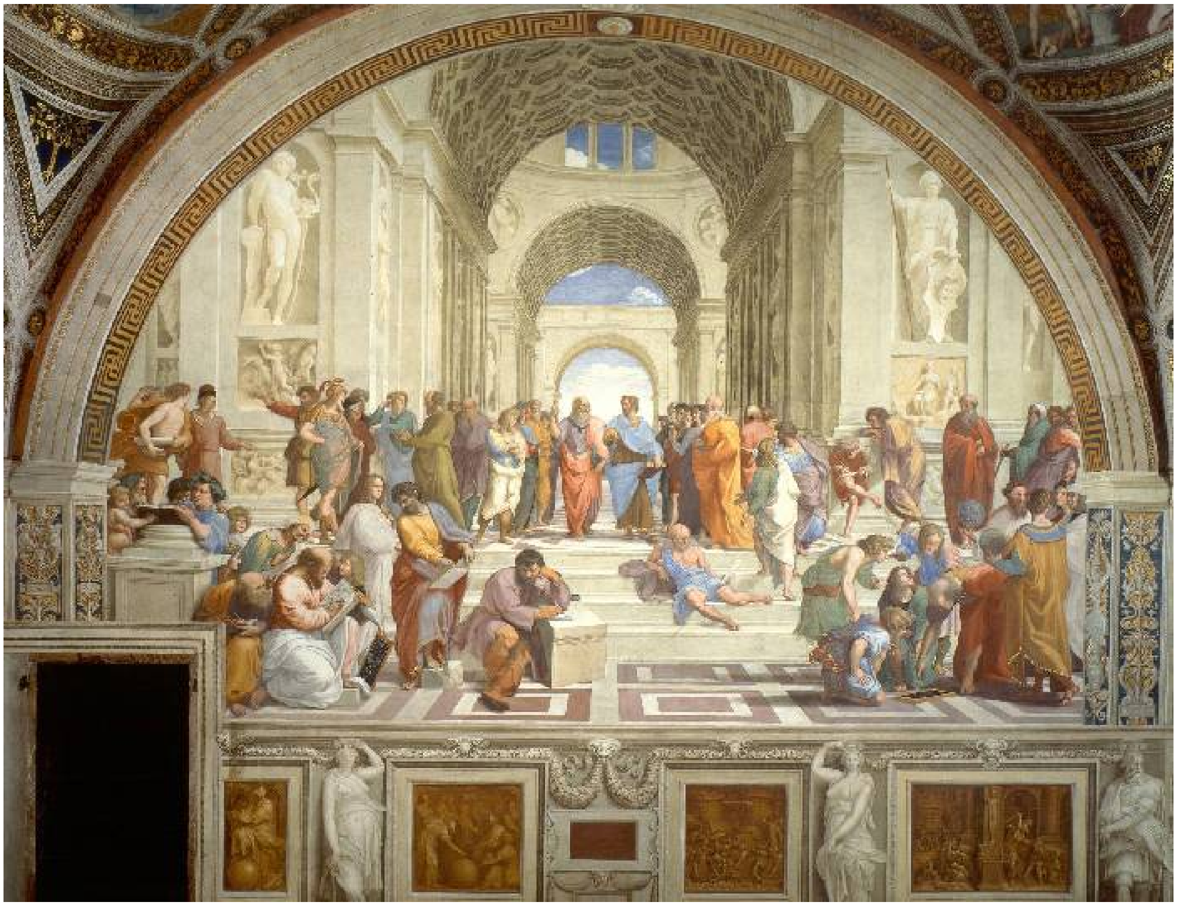
Pope Paul III (1468-1549), who changed the commission of the altar fresco, came to the papal throne in an era following the sack of Rome in 1527, which was rife with uncertainties in the Catholic Church, following the Protestant Reformation.

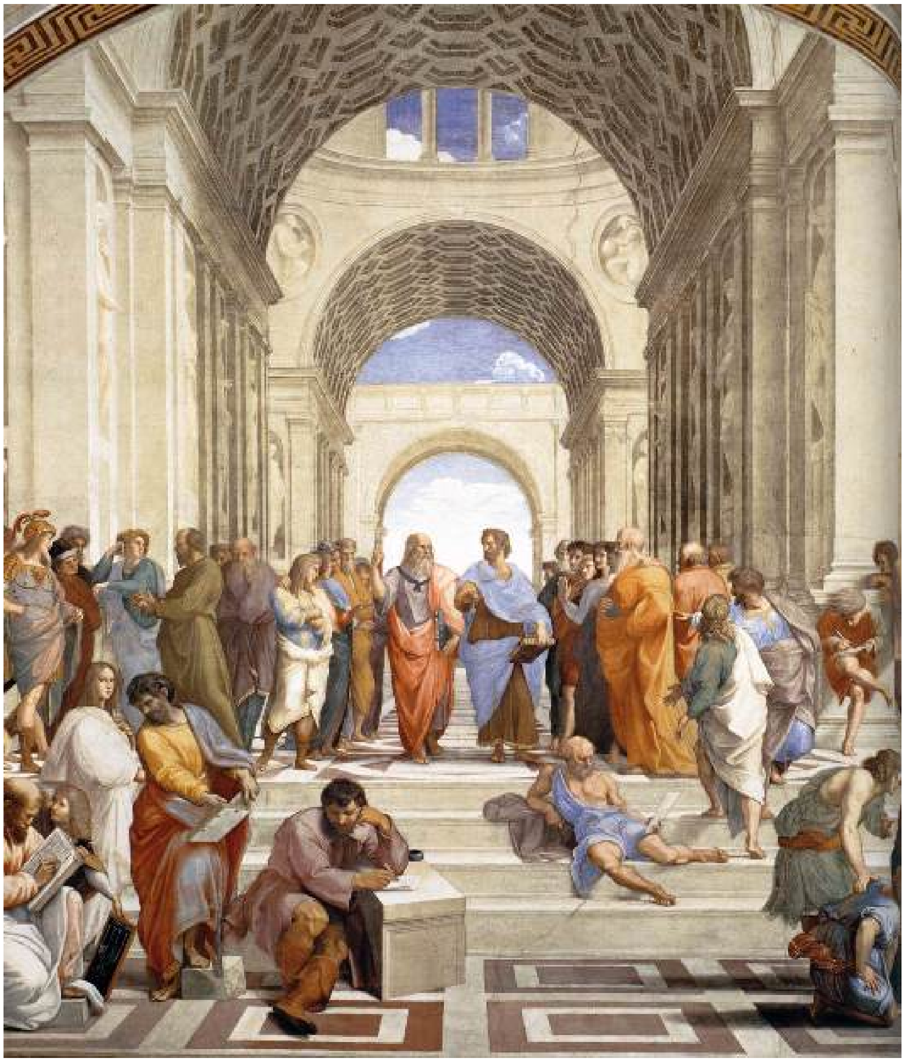
The School of Athens by Raphael

Raffaello Sanzio da Urbino (1483-1520), known as Raphael, was an Italian painter and architect of the High Renaissance, whose paintings are admired for their clarity of form, ease of composition and visual grandeur. Together with Michelangelo and Leonardo da Vinci, he forms the traditional trinity of great masters of the Renaissance. *The School of Athens* — one of the most celebrated frescoes of the Italian Renaissance — was painted between 1509 and 1511 as a part of Raphael's commission to decorate the rooms now known as the Stanze di Raffaello, in the Vatican's Apostolic Palace. The Stanza della Segnatura was the first of the rooms to be decorated and Raphael chose to represent Philosophy with a depiction of Plato's famous Academy. *The School of Athens* is one of a group of four main frescoes on the walls of the Stanza, each depicting one distinct branch of knowledge. The fresco was probably the second painting to be finished there, after *La Disputa* (Theology) on the opposite wall and before the *Parnassus* (Literature). *The School of Athens* has long been regarded by many as Raphael's masterpiece and the perfect embodiment of the classical spirit of the High Renaissance.

In the fresco, he portrays many famous Greek philosophers, with Plato and Aristotle at the centre, but, as he made few designations outside possible likenesses, with no contemporary documents explaining the painting, the identification of philosophers is problematic. Plato is depicted on the left and Aristotle, his student, on the right. Both figures hold modern bound copies of their books in their left hands, while gesturing with their right. Plato holds his *Timaeus*, Aristotle his *Nicomachean Ethics*. Plato is depicted as old, grey and bare-foot, bearing the features of the artist Leonardo. Aristotle stands slightly ahead of him and is younger and handsome, dressed with gold and wearing shoes, while the youth about them seem to look his way. In addition, the two central figures gesture along different dimensions: Plato vertically, upward along the picture-plane, into the beautiful vault above; Aristotle on the horizontal plane at right-angles to the picture-plane (hence in strong foreshortening), initiating a powerful flow of space toward the viewers. Their gestures indicate the central aspects of their philosophies, for Plato, his Theory of Forms, and for Aristotle, his empiricist views, with an emphasis on concrete particulars.

The building is represented in the shape of a Greek cross, which art historians believe was intended to express harmony between pagan philosophy and Christian theology. The architecture was inspired by the work of Bramante, who, according to Vasari, helped Raphael with the fresco. There are two sculptures in the background: one on the left of Apollo, the god of light, archery and music, holding a lyre, while the sculpture on the right is Athena, goddess of wisdom, in her Roman guise as Minerva. The main arch, above the characters, reveals a meander (also known as a Greek fret or Greek key design), a design using continuous lines that repeat in a "series of rectangular bends" which originated on pottery of the Greek Geometric period and then become widely used in ancient Greek architectural friezes.





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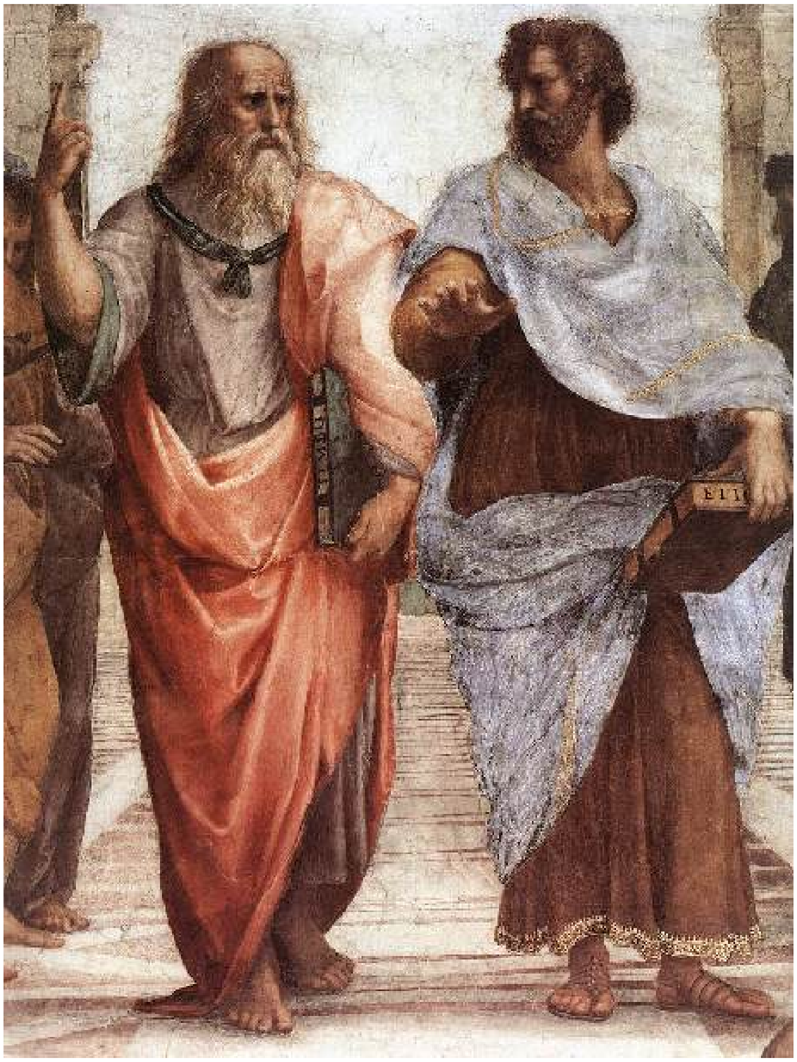
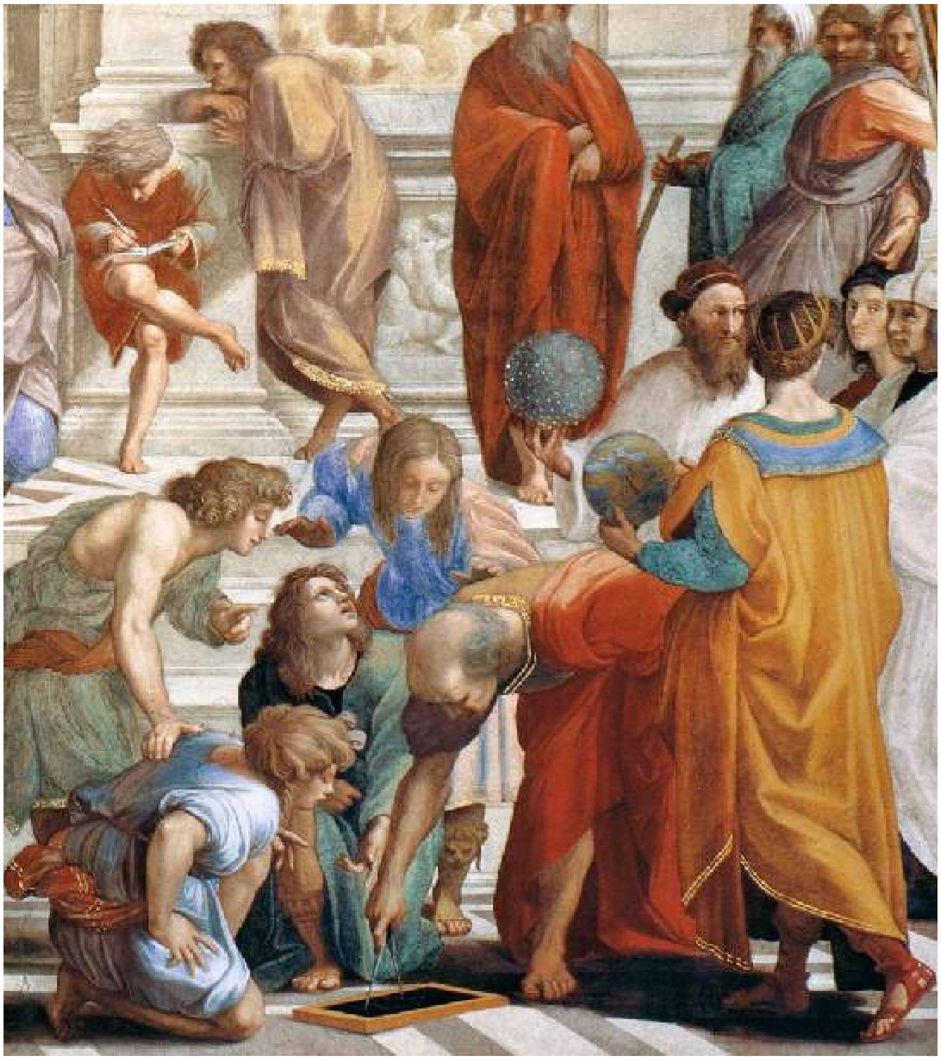


Detail: the central figures, Plato (left) and Aristotle (right)



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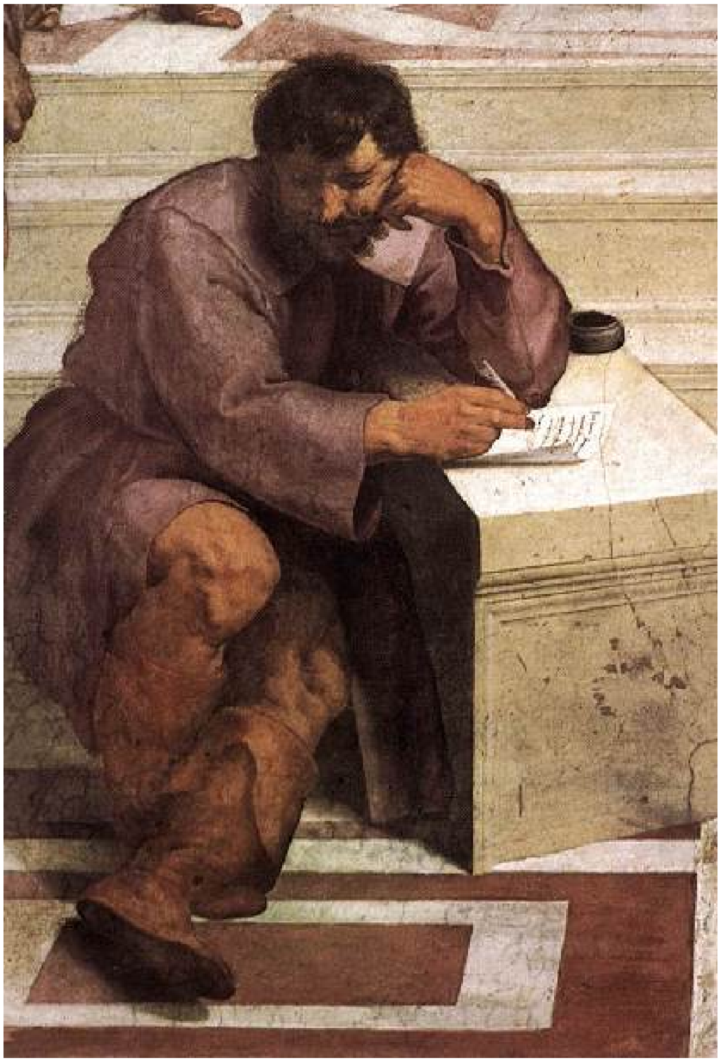
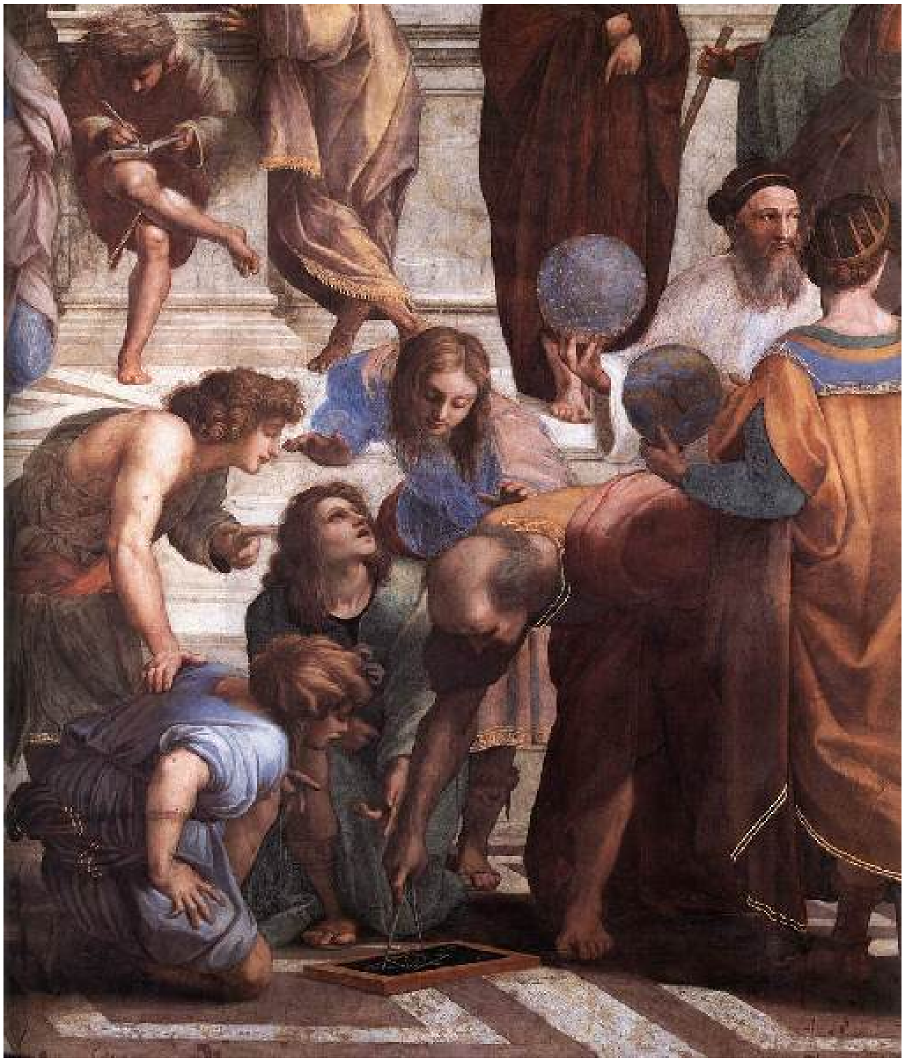


Detail: Michelangelo depicted as Heraclitus



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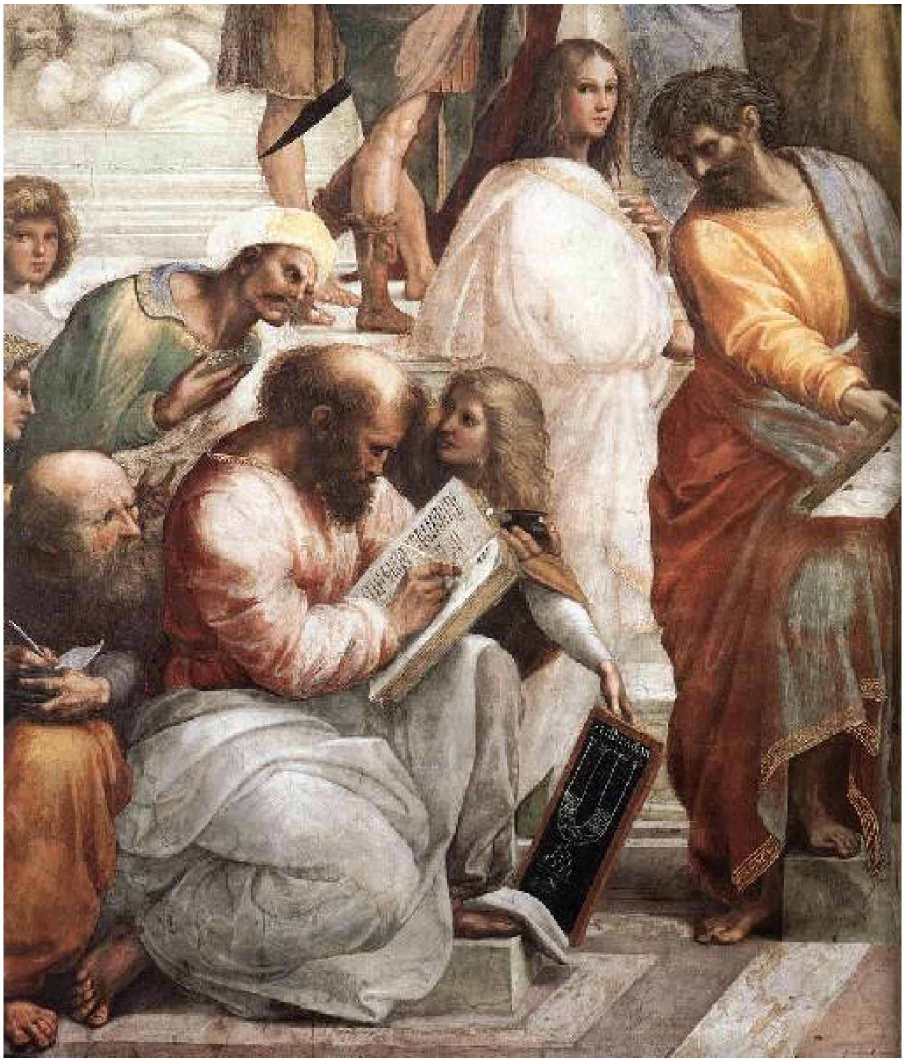

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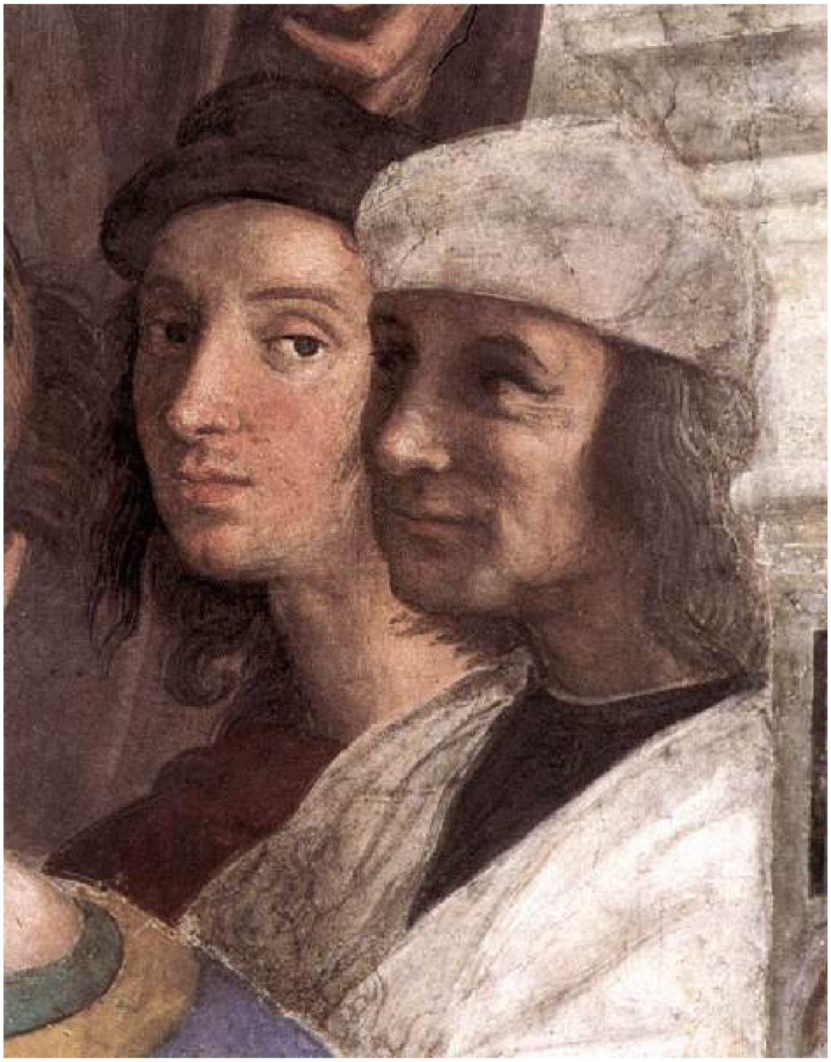
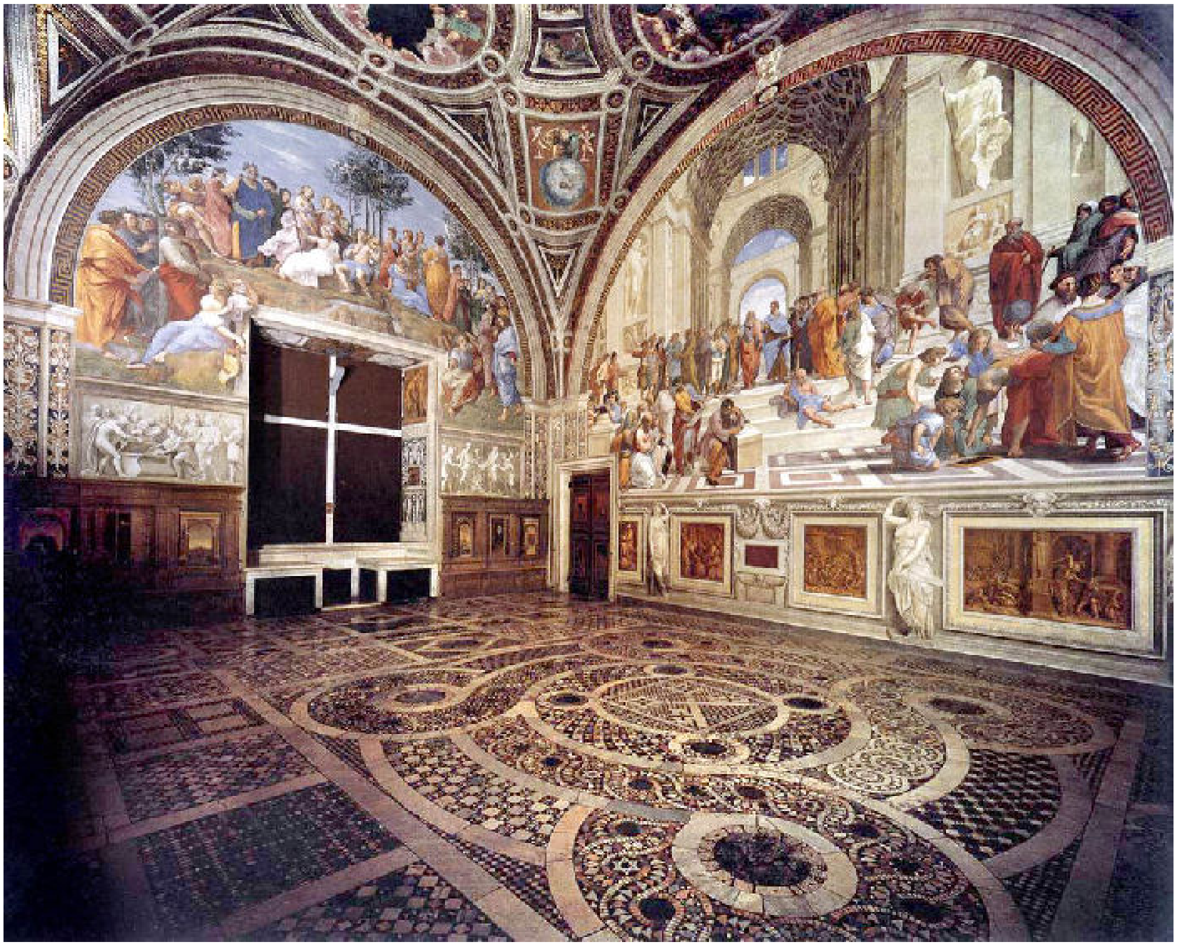
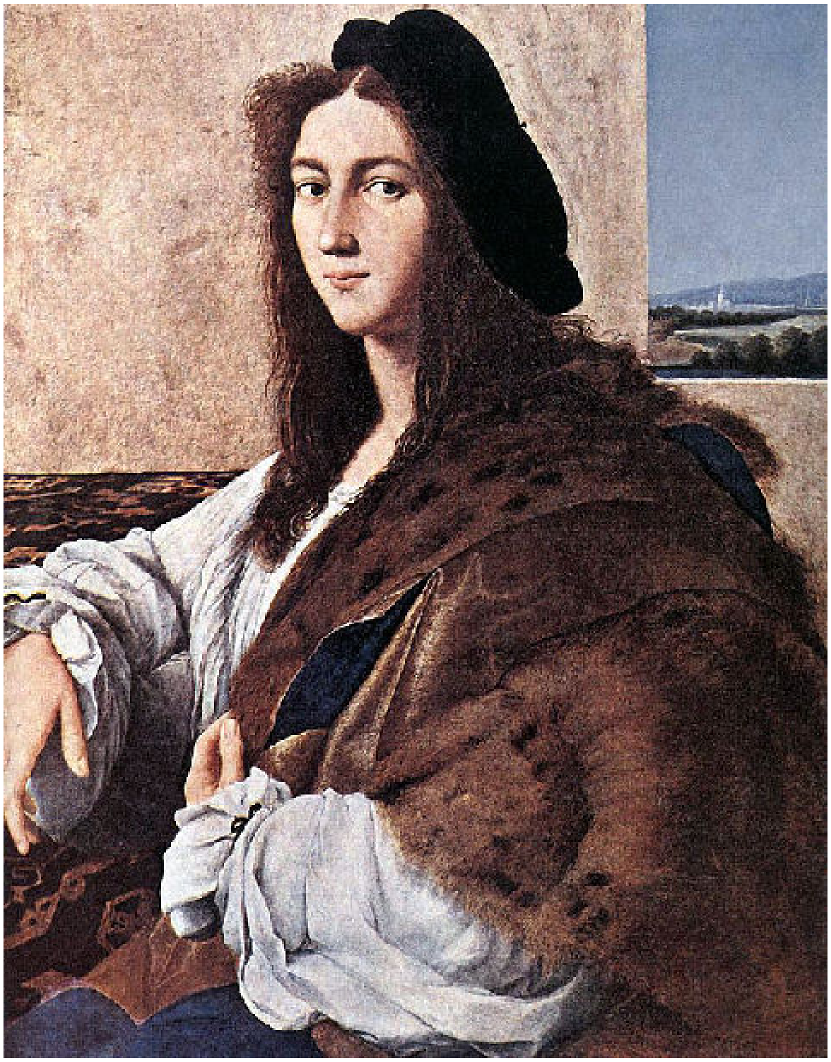


Detail (self portrait left)



The fresco in situ



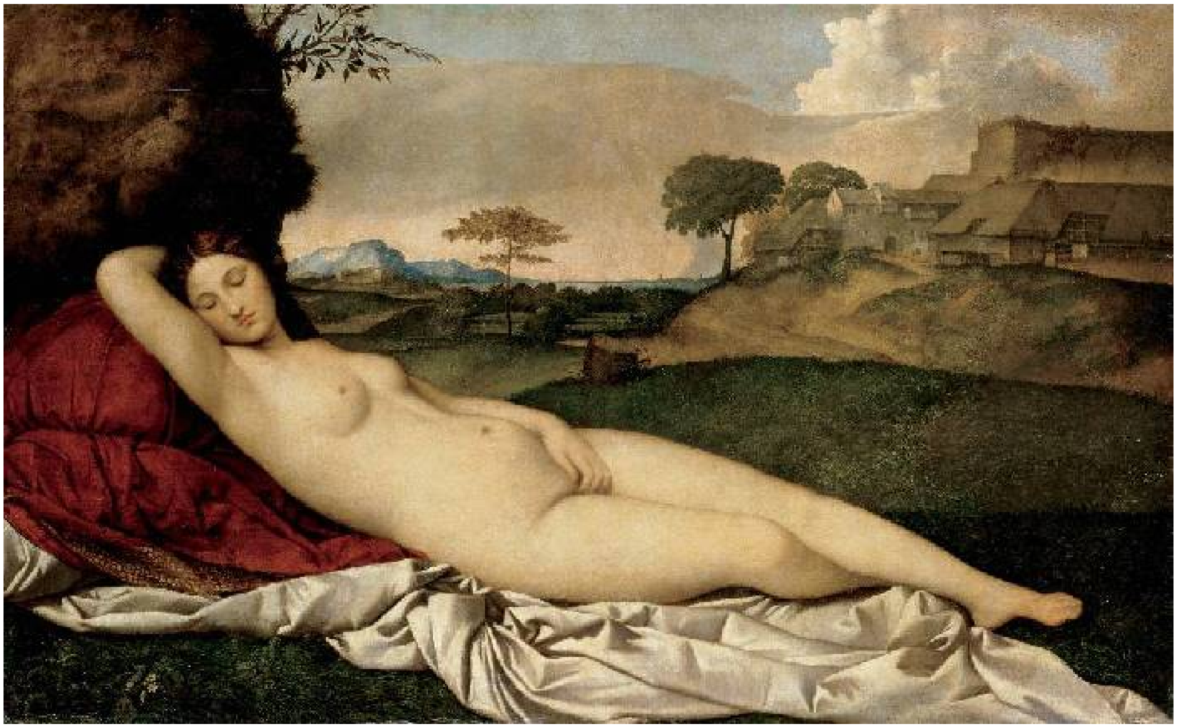
'Portrait of a Young Man', 1514 — lost during the Second World War, this is a possible self portrait of Raphael as a young man

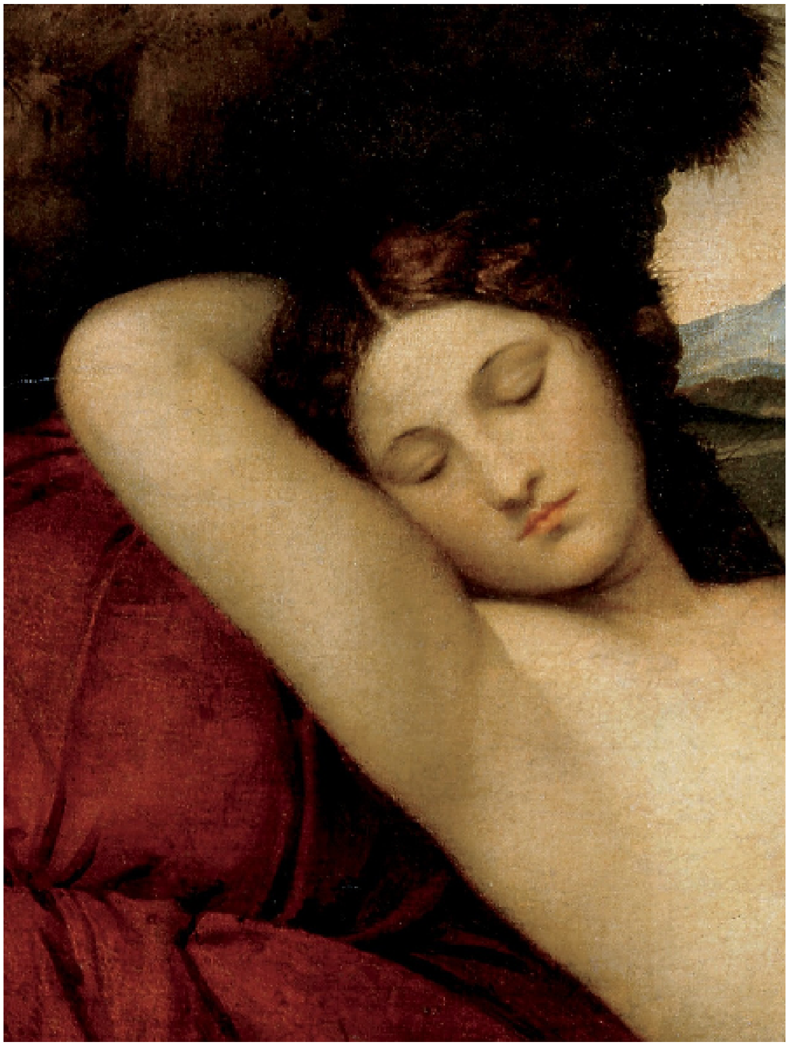
Sleeping Venus by Giorgione

Giorgione (c. 1477-1510) was a painter of the Venetian school in the High Renaissance, whose career was cut off by his untimely death aged thirty. He is renowned for the elusive poetic quality of his work, though only about six surviving paintings are acknowledged for certain to be by his hand. The resulting uncertainty about the identity and meaning of his art has made Giorgione one of the most mysterious and captivating figures in European painting. Along with Titian, who was slightly younger, he is the founder of the distinctive Venetian school of Italian Renaissance painting, celebrated for its focus through colour and mood, in contrast to the traditional reliance on the more linear disegno-led style of Florentine painting.

Unfinished at the time of his death, Giorgione's most famous work, *The Sleeping Venus*, was completed after his death in 1510, with the landscape and sky generally accepted to have been completed by Titian. It portrays a nude reclining woman, whose profile echoes the shape of the hills in the background. The choice of a nude woman marked a revolution in art and is considered by some authorities one of the starting points of modern art. Underlying erotic implications are created by Venus' raised arm and the placement of her left hand on her groin. The sheets are painted in silver, a cold colour opposed to the warm tones of linens used by other artists at the time.

The pose of the figure has been connected to a woodcut illustration to Hypnerotomachia Poliphili (1499) — *The Dream of Poliphilus*, a romance said to be by Francesco Colonna and a famous example of early printing. However, a nude of this size, as a single subject, was unprecedented in Western painting, and to a large extent determined the treatment of the type for centuries to come. Although prints had contained many more nude female figures, the two famous paintings of Botticelli, the *Birth of Venus* and the *Primavera*, are the closest precedents in painting. The contemplative attitude toward nature and beauty is typical of Giorgione's other extant works. The influence of this innovative painting can be traced in numerous major artworks of reclining nudes, including the Pardo Venus and Venus of Urbino of Titian, the *Rokeby Venus* of Velázquez, Goya's teasing *La maja desnuda* and the notorious *Olympia* by Manet.





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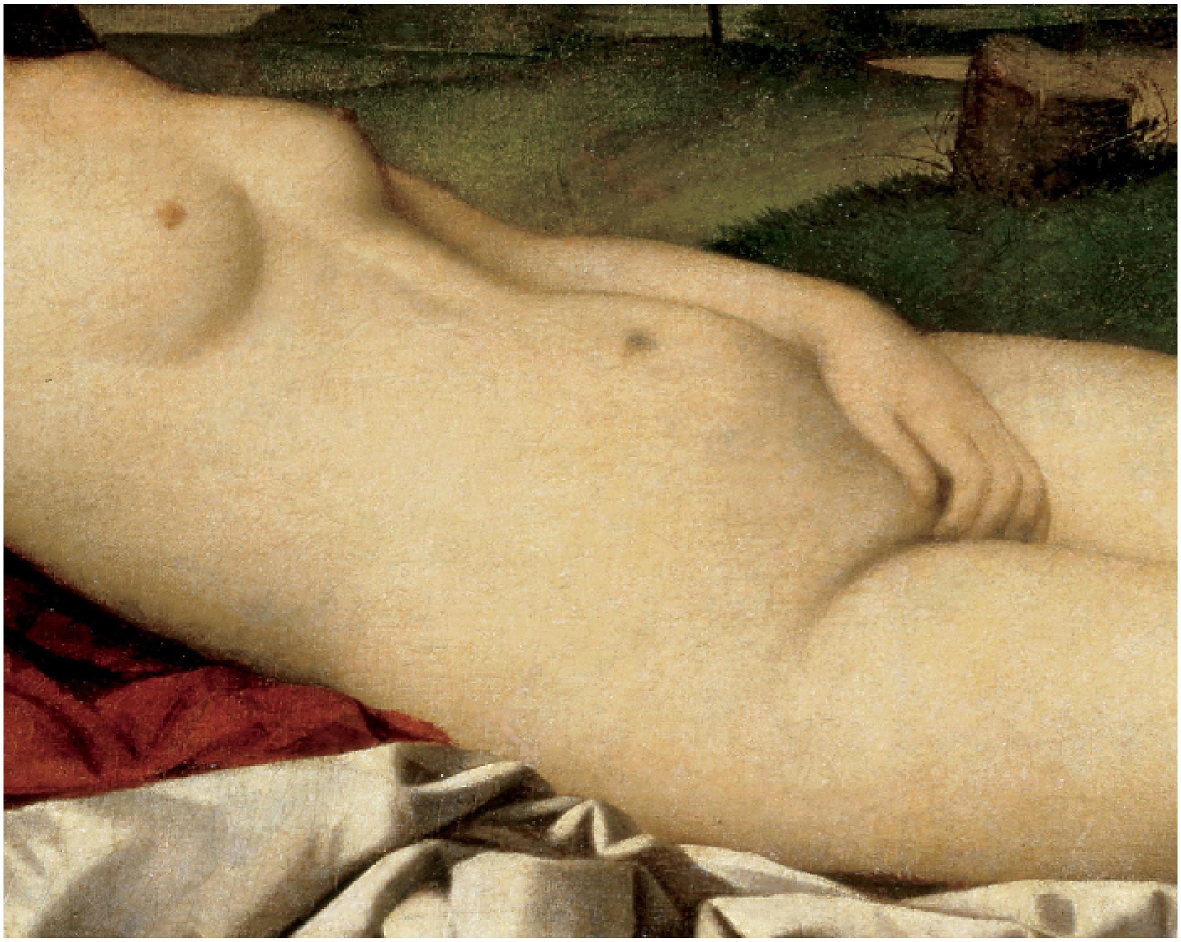

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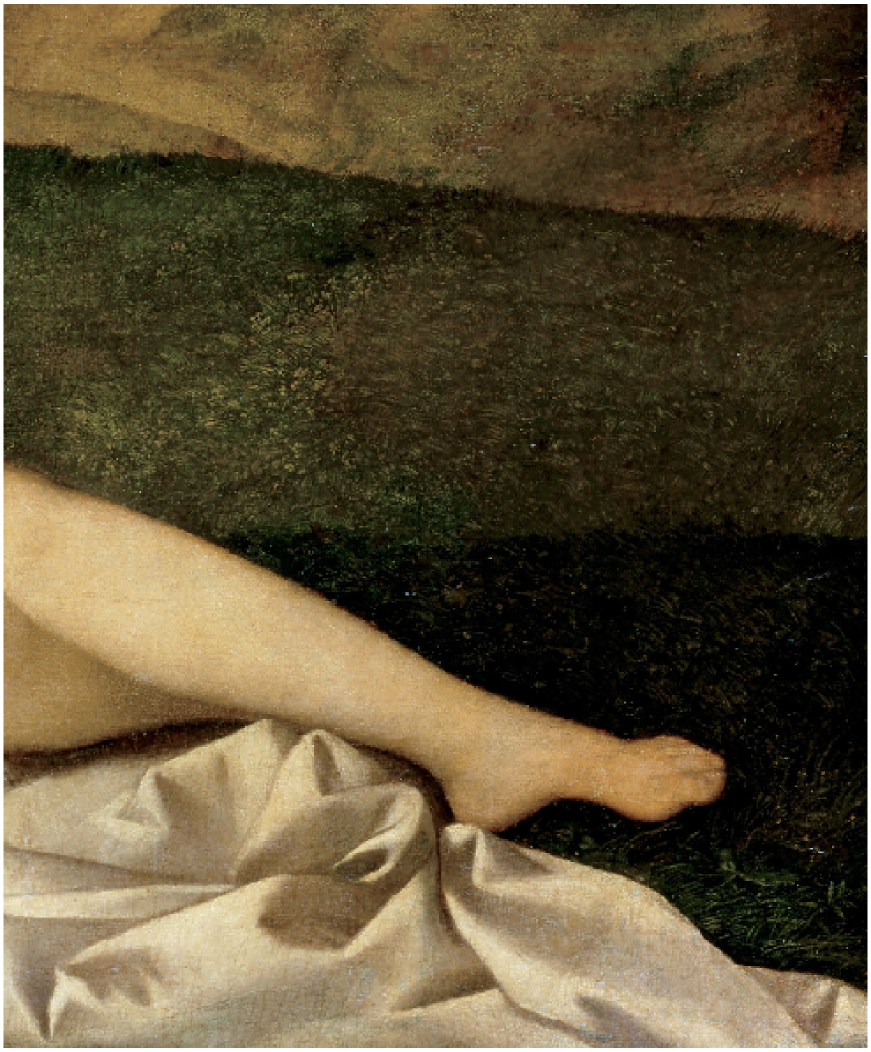

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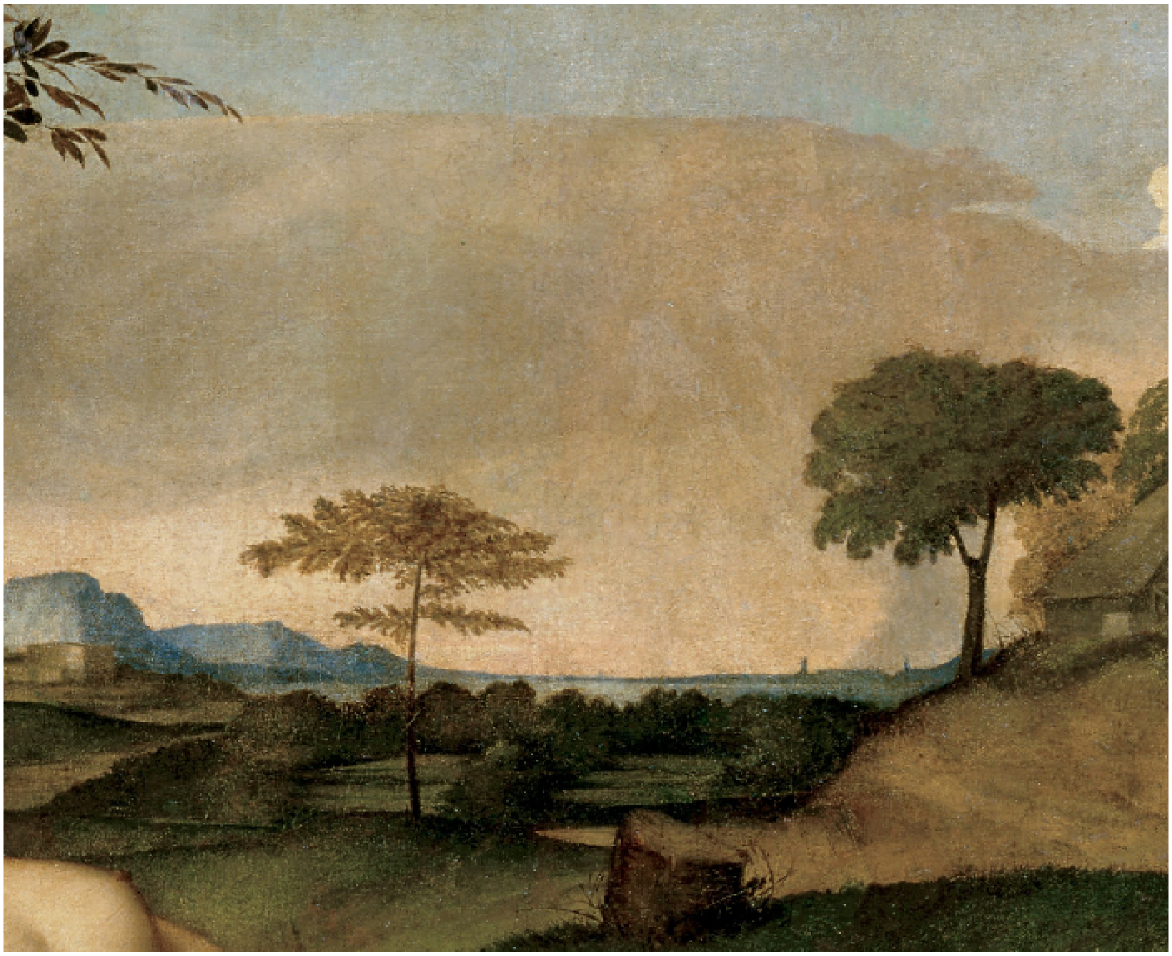

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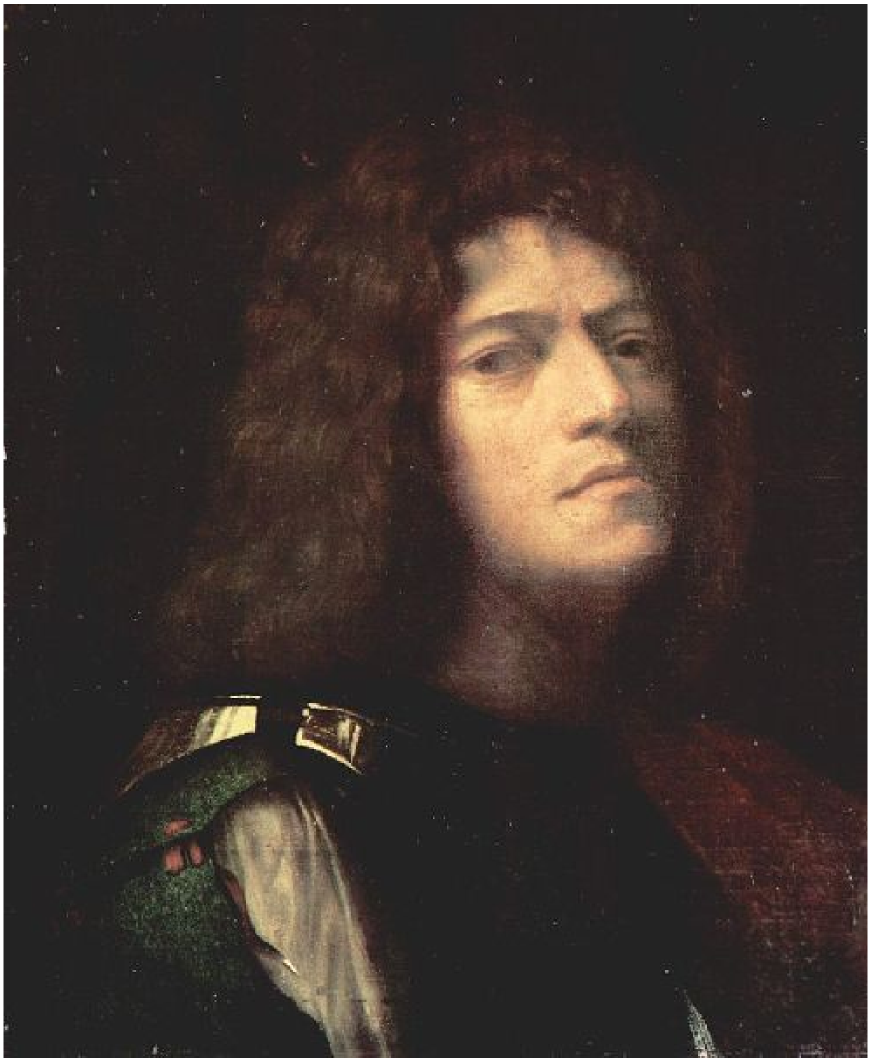
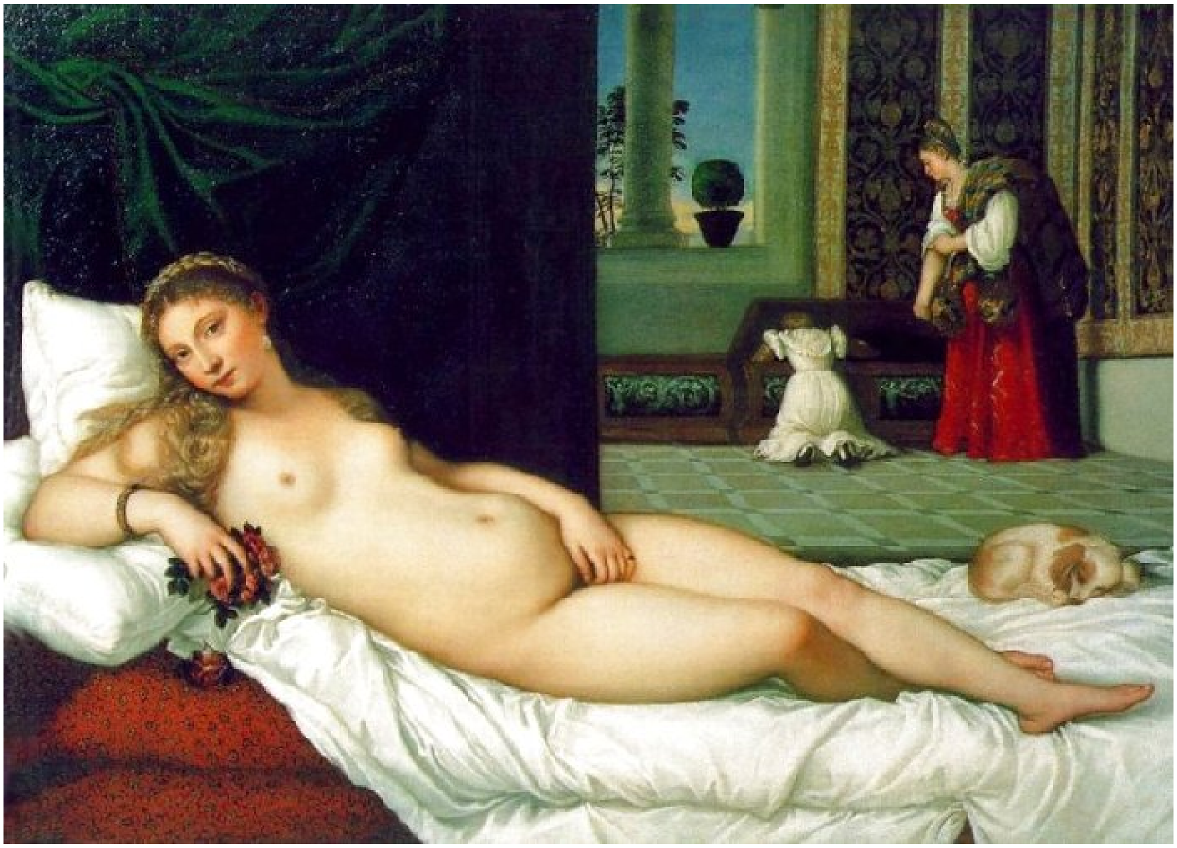
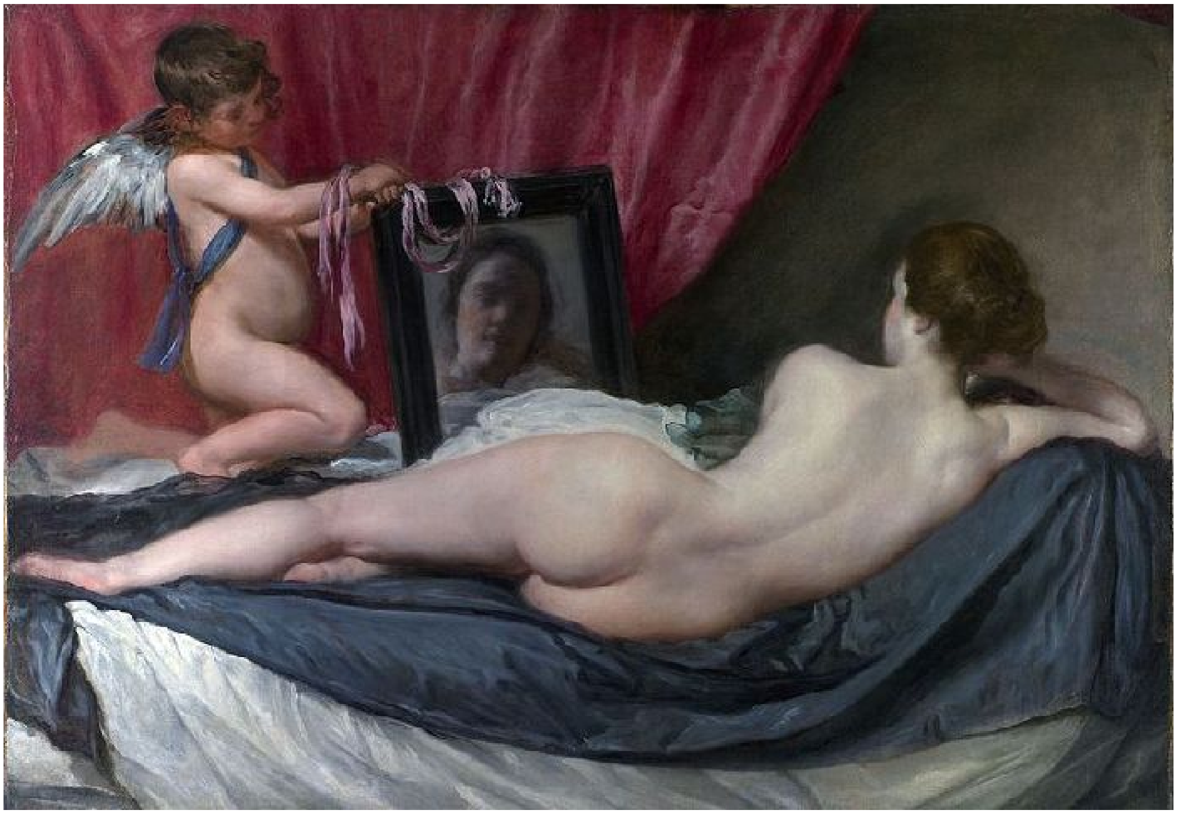


A possible self portrait of Giorgione, perhaps as the biblical David, c. 1508



'Venus of Urbino' by Titian, 1538 — one of the many reclining nudes to be influenced by Giorgione's landmark painting



'Rokeby Venus' by Diego Velázquez, c. 1647–51, National Gallery, London

Assumption of the Virgin by Titian

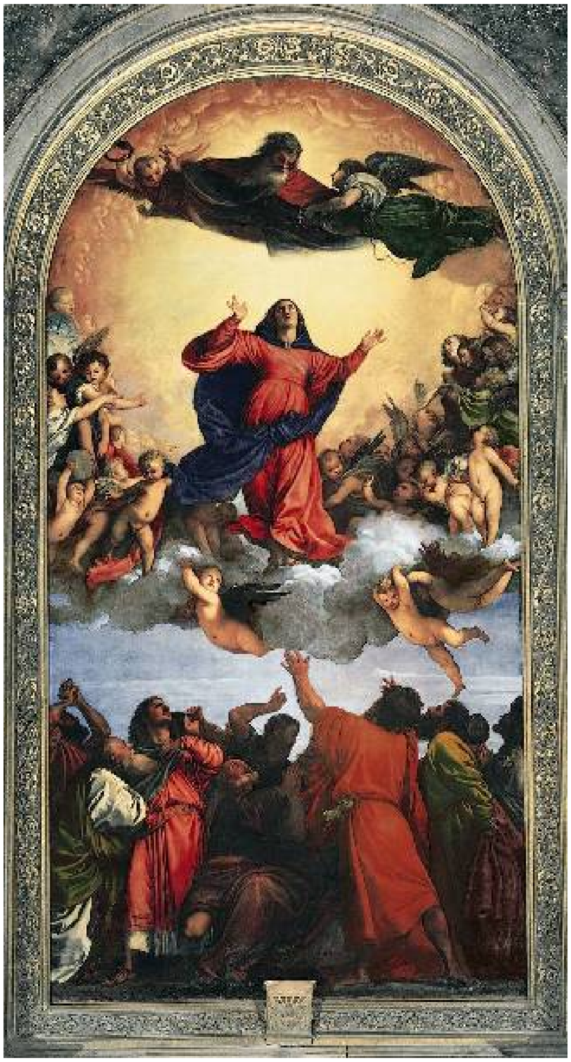
Tiziano Vecelli (c. 1488/1490-1576), known in English as Titian, was the most important member of the sixteenth century Venetian school. A versatile Italian painter — equally adept with portraits, landscape backgrounds, and mythological and religious subjects — Titian's painting methods, particularly in the application and use of colour, would exercise a profound influence not only on painters of the Italian Renaissance, but on future generations of artists.

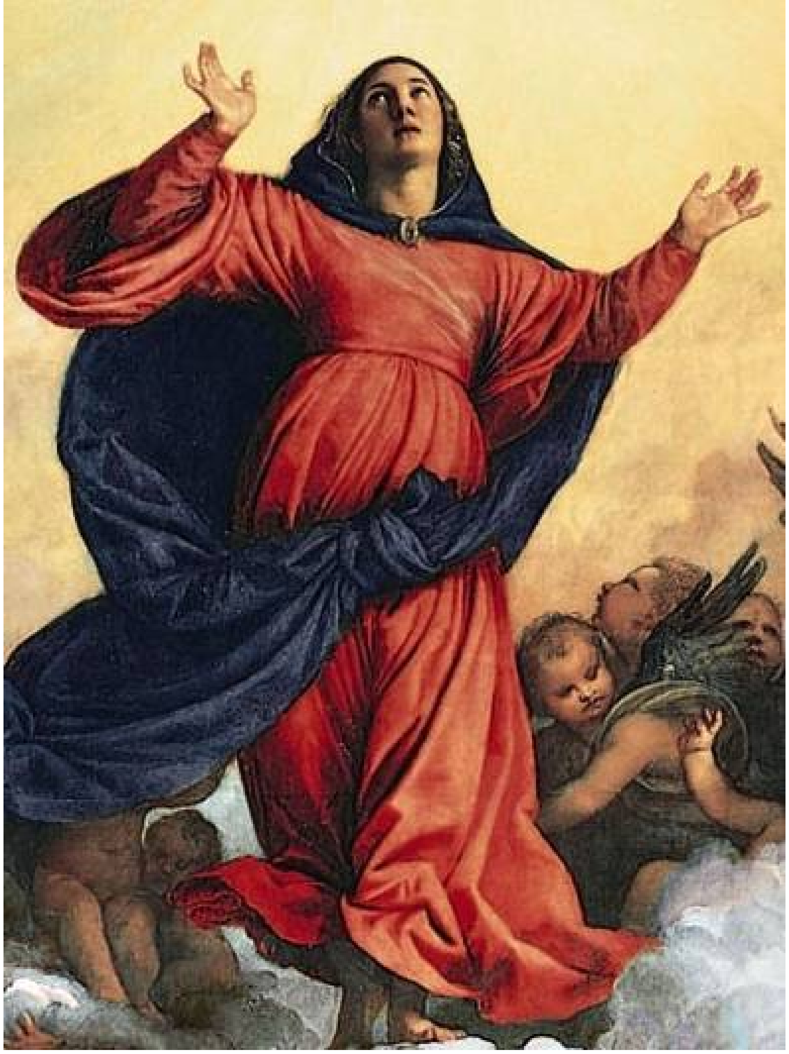
The largest altarpiece in Venice, Titian's *Assumption of the Virgin* is located on the high altar in the Basilica di Santa Maria Gloriosa dei Frari in Venice and was the artist's first major commission in the city. Breaking away from the traditional depiction of altarpieces, Titian's heroic character scale and trademark use of dynamic colour helped establish him as Venice's most in demand artist, following the completion of this monumental work in 1518. The Assumption of the Virgin is a religious event celebrated every year on August 15 and is a defined dogma of the Catholic Church, commemorating the rising of Mary to heaven before the decay of her body. It is a sign of her passing into eternal life and for this reason it is a holy day of obligation.

By placing the painting in a majestic marble frame, specially designed by the artist, surrounding light was prevented from entering from the sides, allowing the rich golden paint behind the Virgin and God to produce its own powerful sphere of light. Reportedly, an envoy to the Emperor Charles V was present at the unveiling ceremony and when asked by the uncertain Franciscans as to its quality, he urged them to sell the painting to him. Their minds were then settled and they held on dearly to the work and, in consequence, Titian's reputation soared.

It has been suggested that the golden background is in homage to the tradition of Venetian mosaics, though Titian primarily used oil-ground paint, which was prepared by his assistants. The heroic figures of the composition and the grand size of the painting were uncommon at the time of the altarpiece's completion. With such grand dimensions, Titian was able to showpiece his work from different standpoints, adopting the use of varying distances of viewpoints and angles to present the subject matter in an unorthodox manner.

The *Assumption of the Virgin* can be broken down into three different scenes, as represented by the dividing pictorial layers. In the lowest layer are the Apostles, shown in a variety of poses, ranging from gazing in awe, to kneeling and reaching for the skies. Their muscular and statuesque bodies indicate the influence of Michelangelo. In the centre, the Virgin Mary is drawn wrapped in a red robe and blue mantle. She is raised to the heavens by a swarm of cherubim, while standing on a cloud — this time signalling the influence of Raphael's angels and putti. And finally above, draped in ethereal shade, God watches over the Earth, his hair lifted gently by the wind. Near the divinity, an angel flies, bearing a coronet with which to crown Mary, the linking figure to all three layers. The exuberant use of Venetian colour is the influence of Titian alone.





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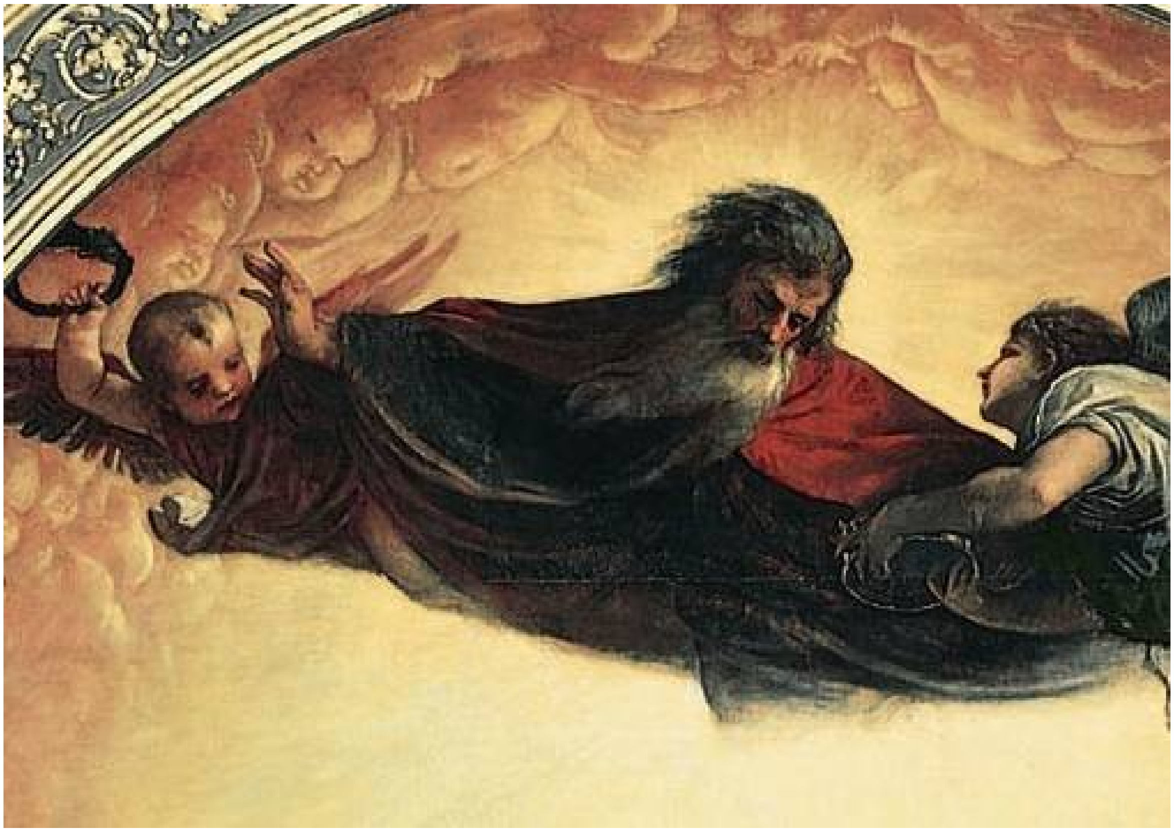

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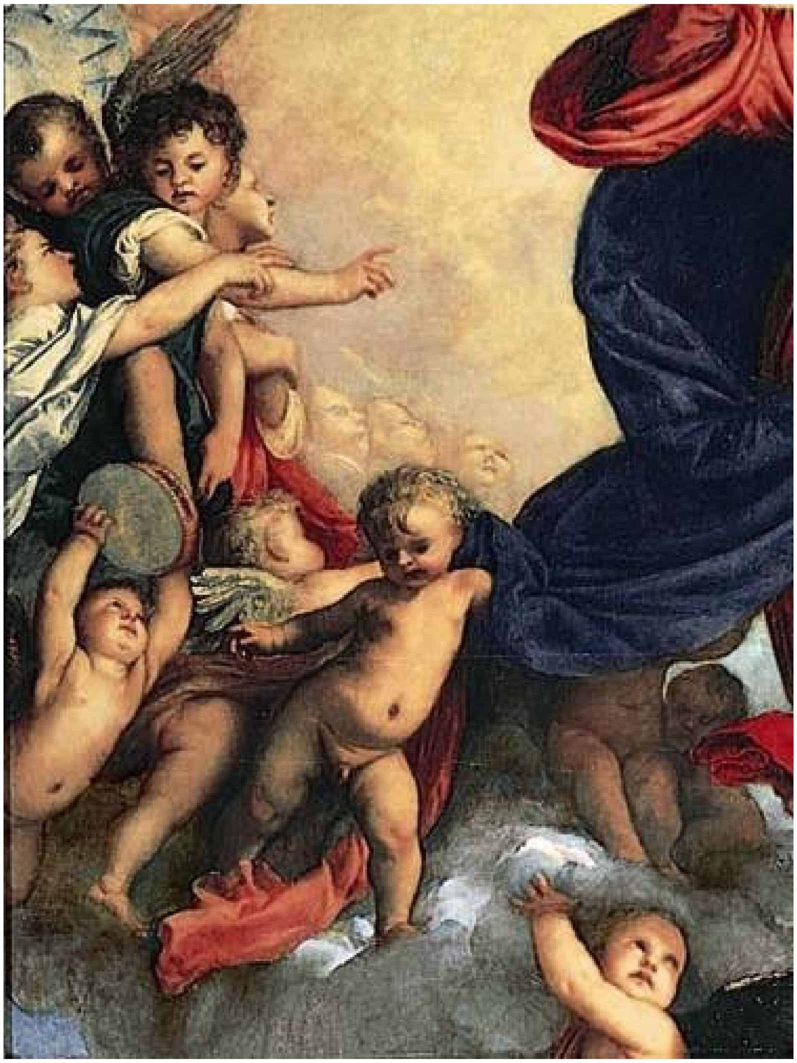

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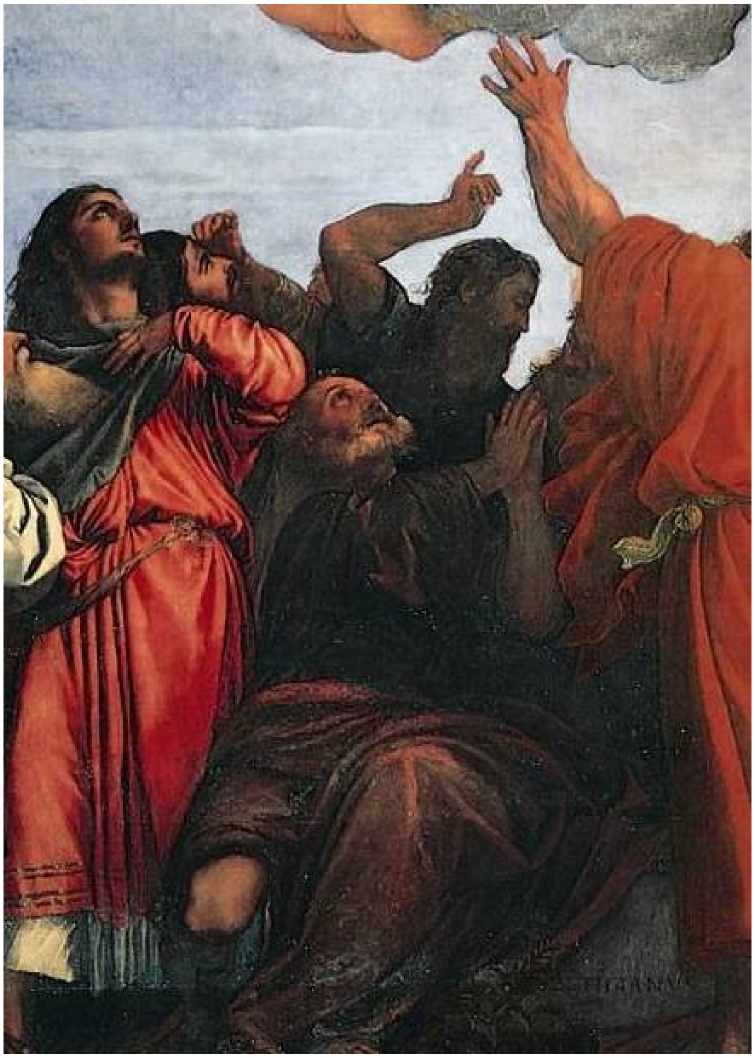

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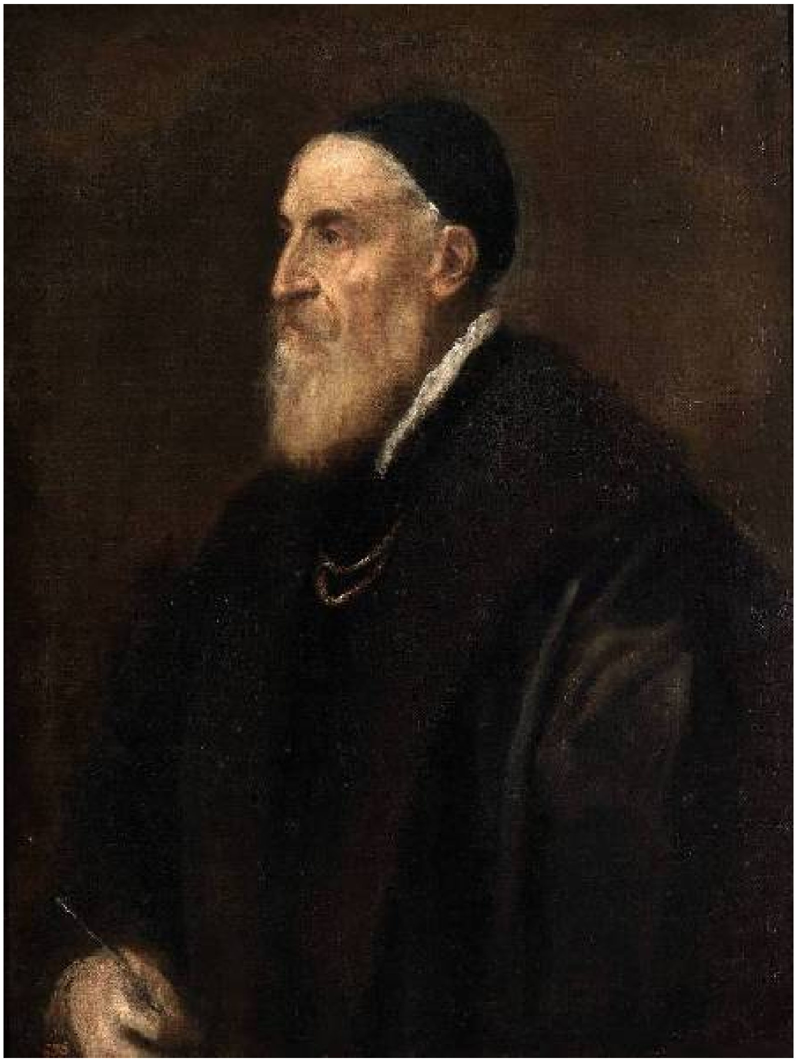
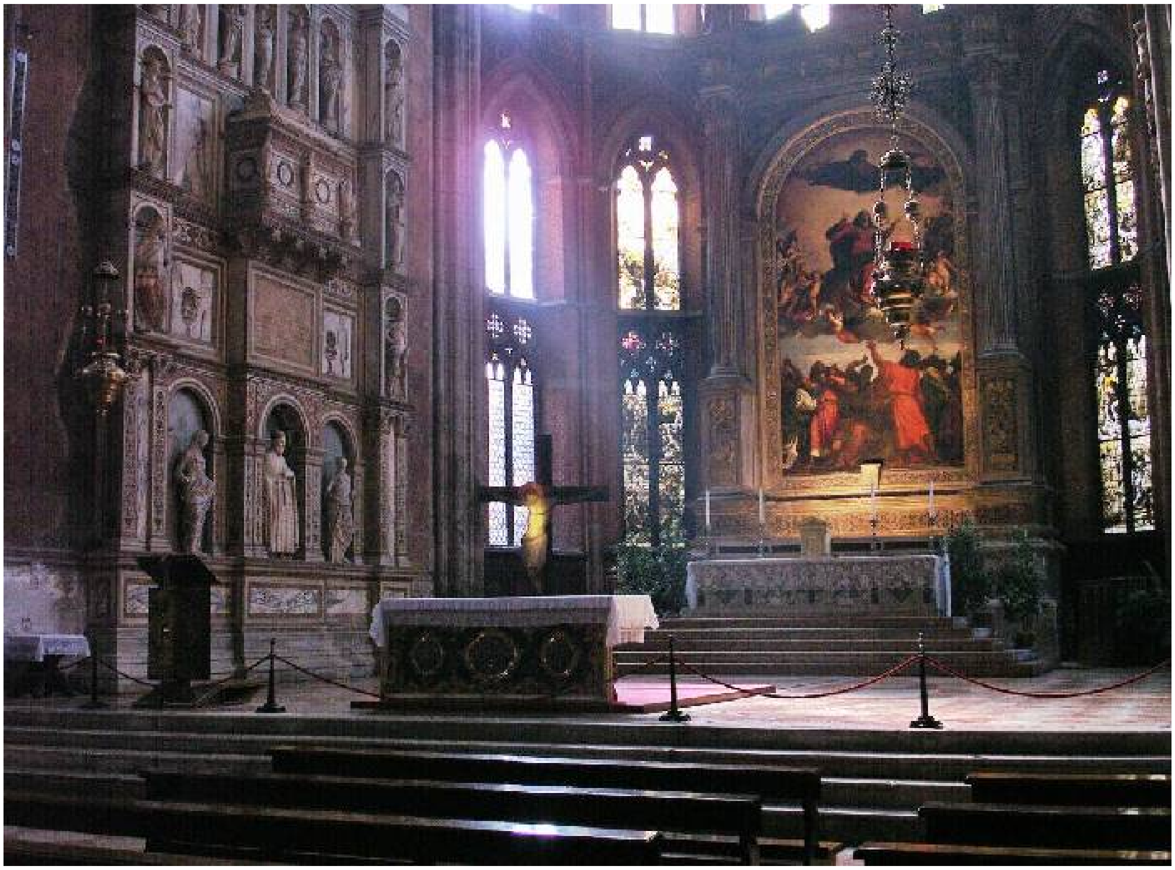


Self Portrait of Titian, c. 1567; Museo del Prado, Madrid

Basilica di Santa Maria Gloriosa dei Frari, Venice



The altarpiece in situ

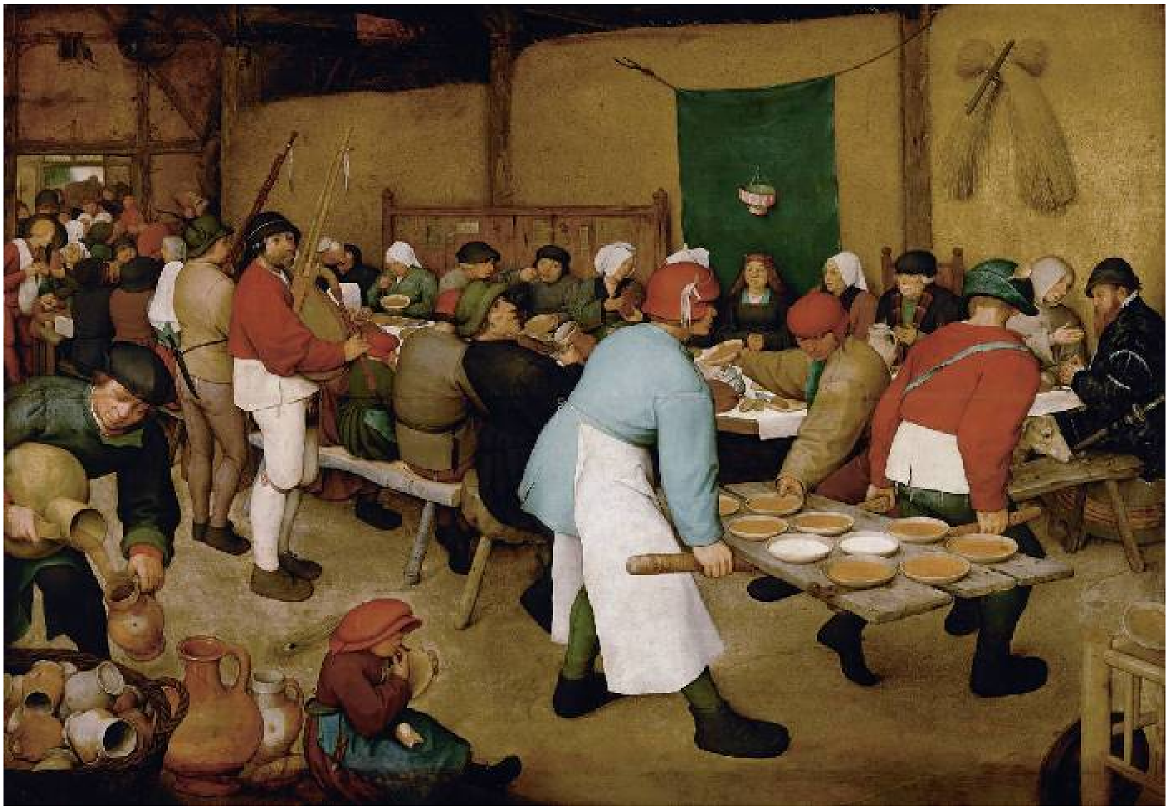
The Peasant Wedding by Pieter Bruegel the Elder

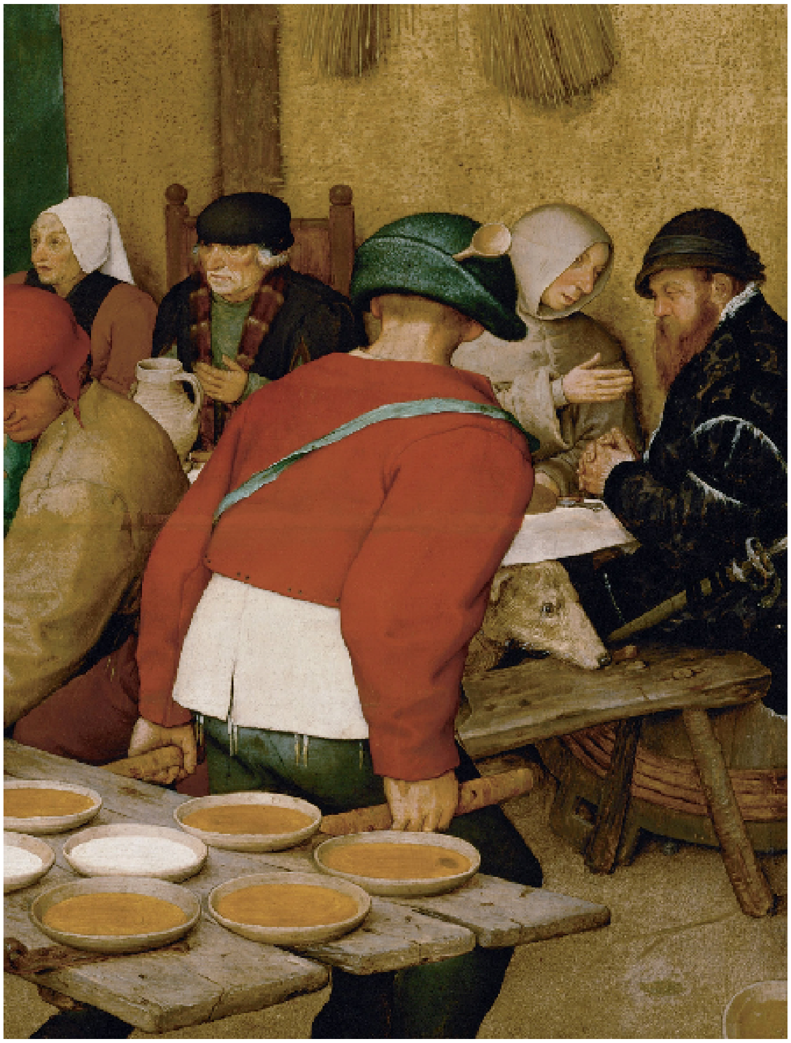
Pieter Bruegel the Elder (c. 1525-1569) was a Netherlandish Renaissance painter and printmaker from Brabant, known for his landscapes and peasant scenes, which earned him the sobriquet “Peasant Bruegel”. His genre paintings employ the life and manners of the common man as the main focus of his work — a rare trait in painting at that time. His earthy, unsentimental but vivid depiction of the rituals of village life — including agriculture, hunts, meals, festivals, dances and games — are unique windows on a vanished folk culture of Netherlandish life, providing a prime source of iconographic evidence about both physical and social aspects of sixteenth century life.

The Peasant Wedding, dating from 1567, is one of the artist’s most iconic genre paintings and reveals the pleasure Bruegel must have taken in painting peasants and different aspects of their lives. Due to his preference for these subjects, he earned the sobriquet *Peasant-Bruegel*, though his works are in fact charged with a sophisticated, intellectual and symbolic power. The artist was also a leading figure of the Antwerp humanist circle.

The wedding feast takes place in a barn in the summertime — the two sheaves of grain by a rake recalling the work of harvesting and the toilsome life of the peasants. The bride sits in front of a green wall-hanging, with a paper-crown hung above her head and she also wears a crown on her head, as she passively waits, not participating in the celebrations taking place around her. The bridegroom is not in attendance of the wedding feast in accordance to Flemish custom. The plates are carried on a door off its hinges. The main food of the peasants was bread, porridge and soup. Other features of the scene include two pipers playing the pijpzak, an unbreeched boy in the foreground licking a plate, the wealthy man at the far right feeding a dog by putting bread on the bench and a mysterious extra foot seen under the load of dishes being carried by the two men in the right foreground.

It is believed that as well as being a literal portrayal of a peasants’ wedding, the panel painting also contains an important moral dimension, commenting on the excuse favoured by the peasants for self-indulgence. Bruegel is no longer interested in personifying human foibles as Boschian monsters; now he subtly depicts our human follies in a naturalistic and humorous manner.





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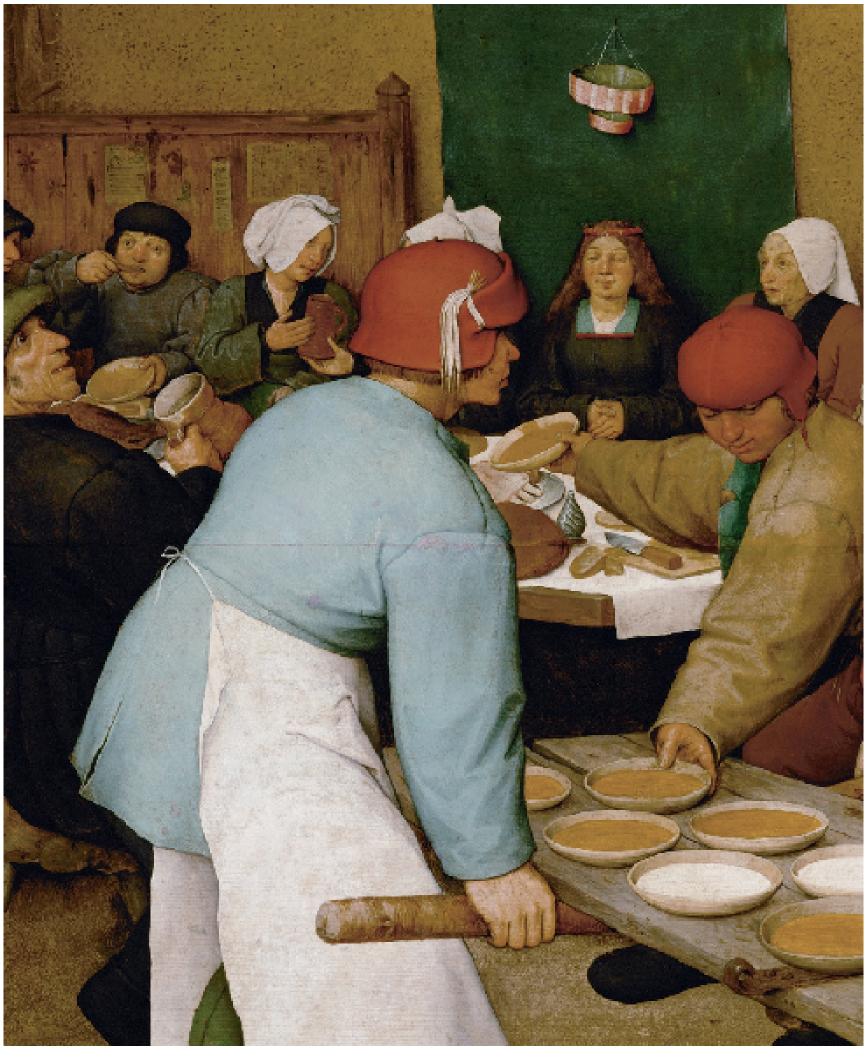

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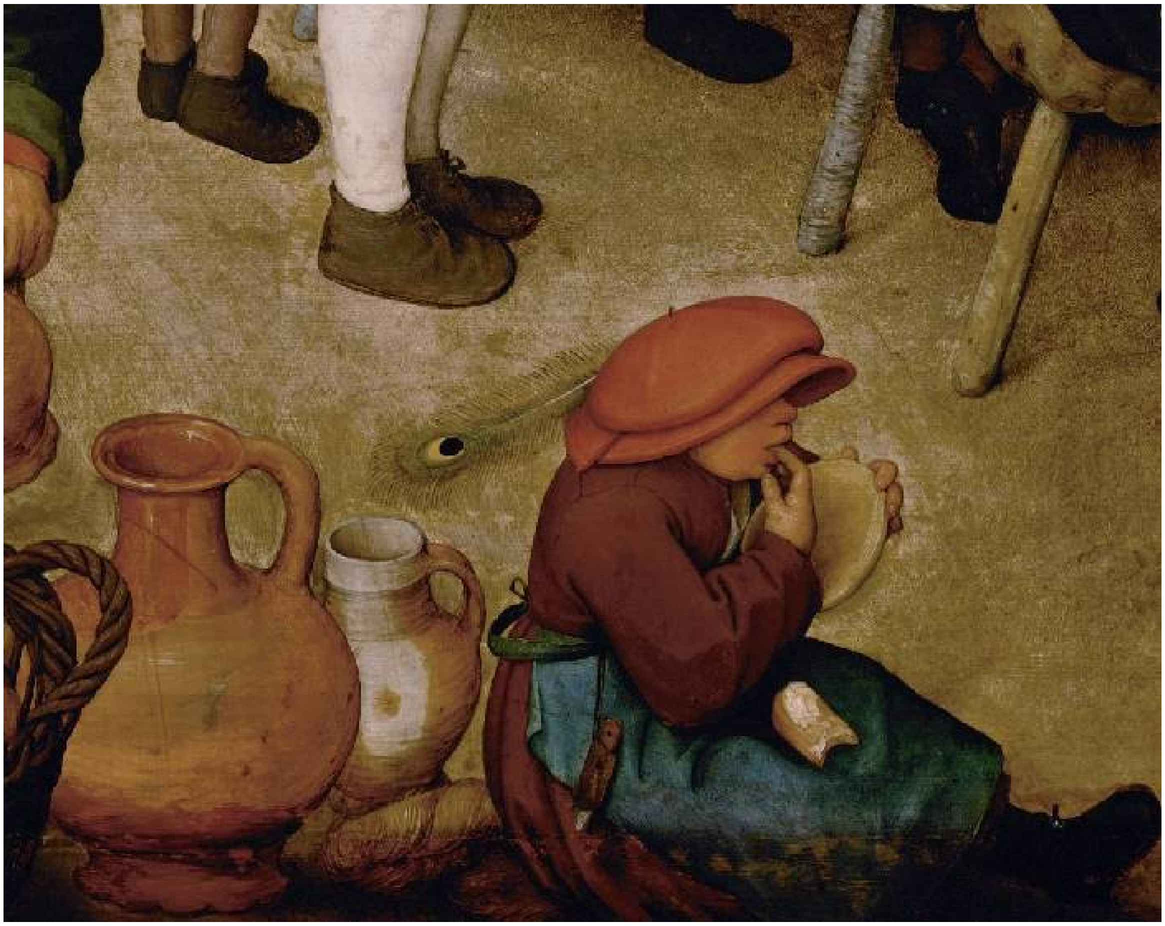

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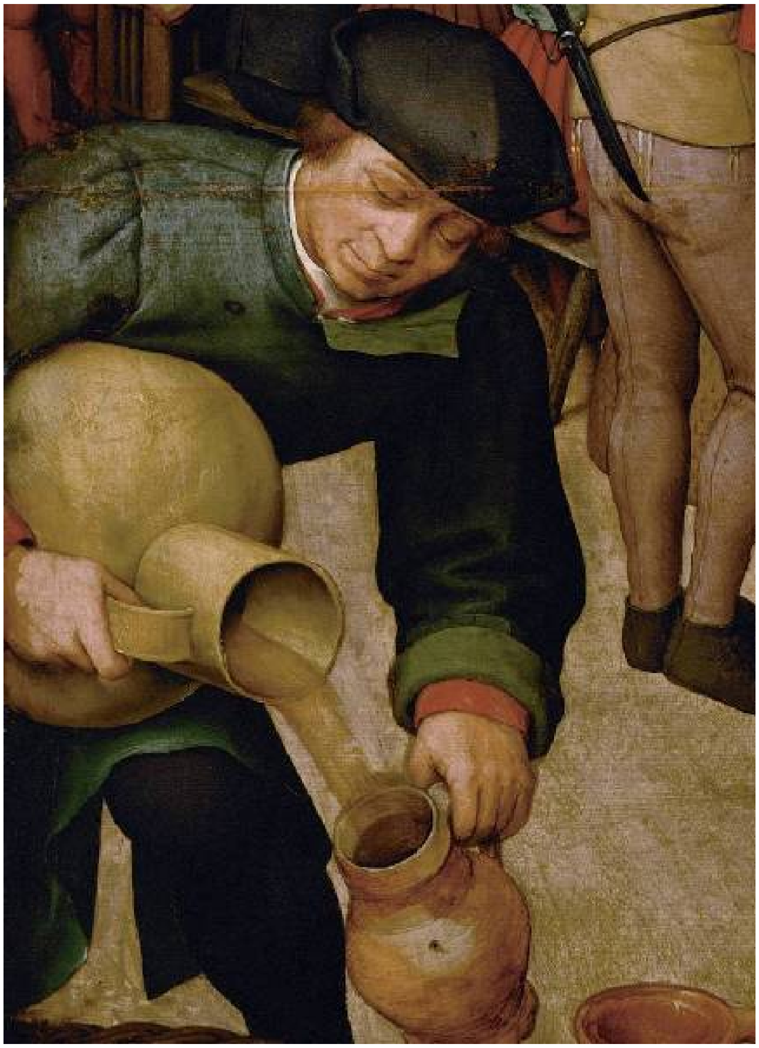

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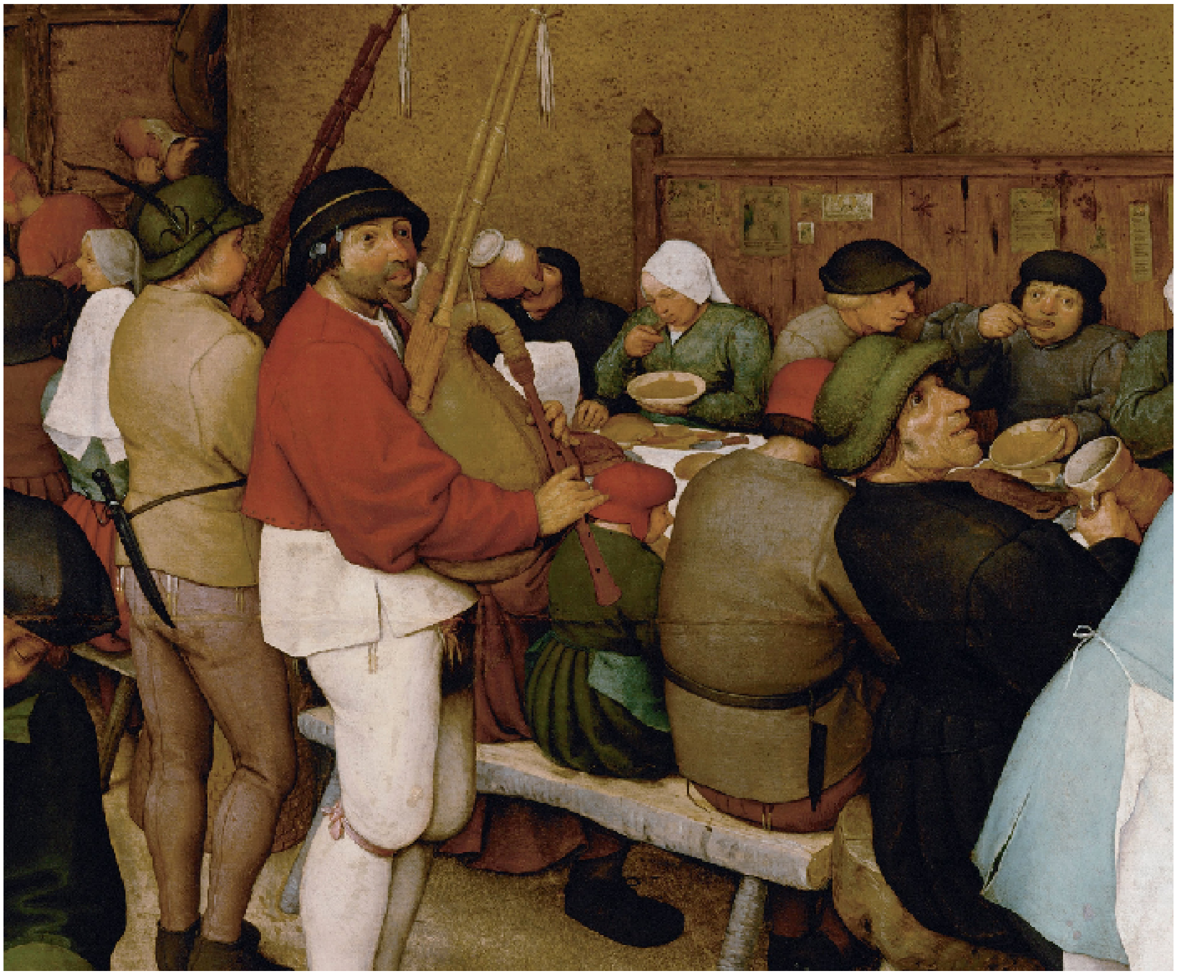

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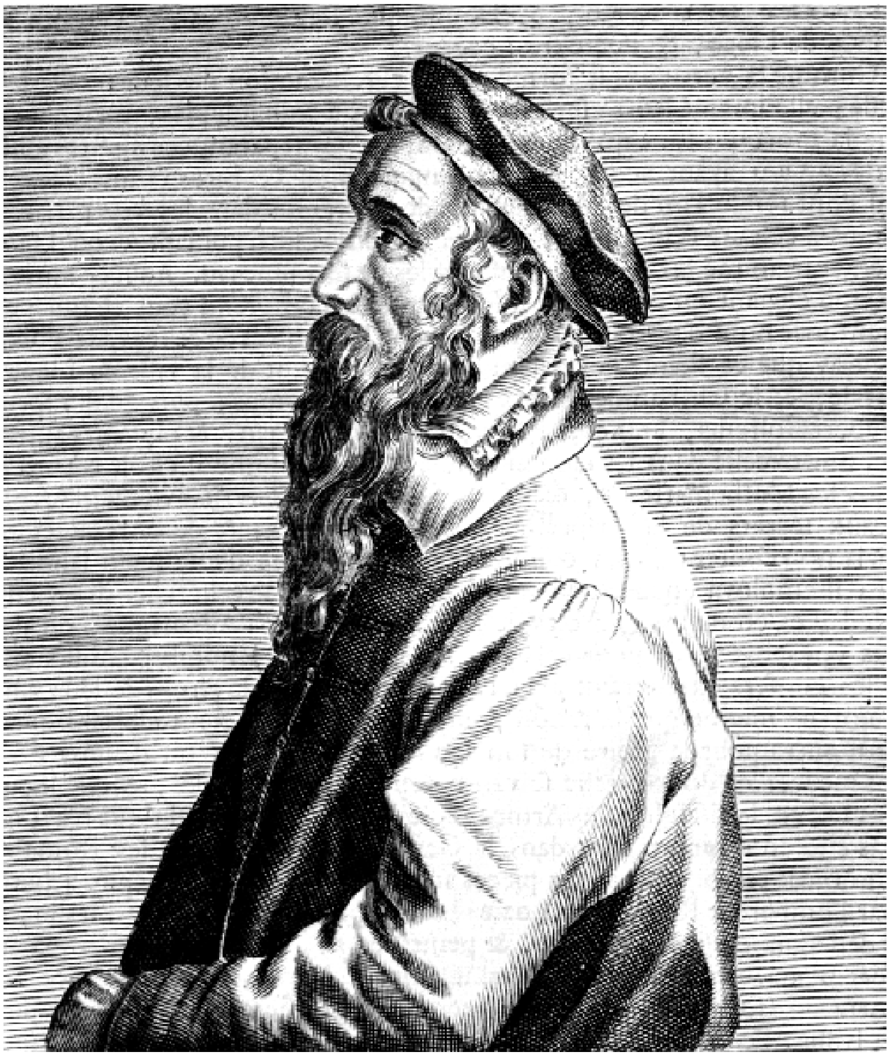


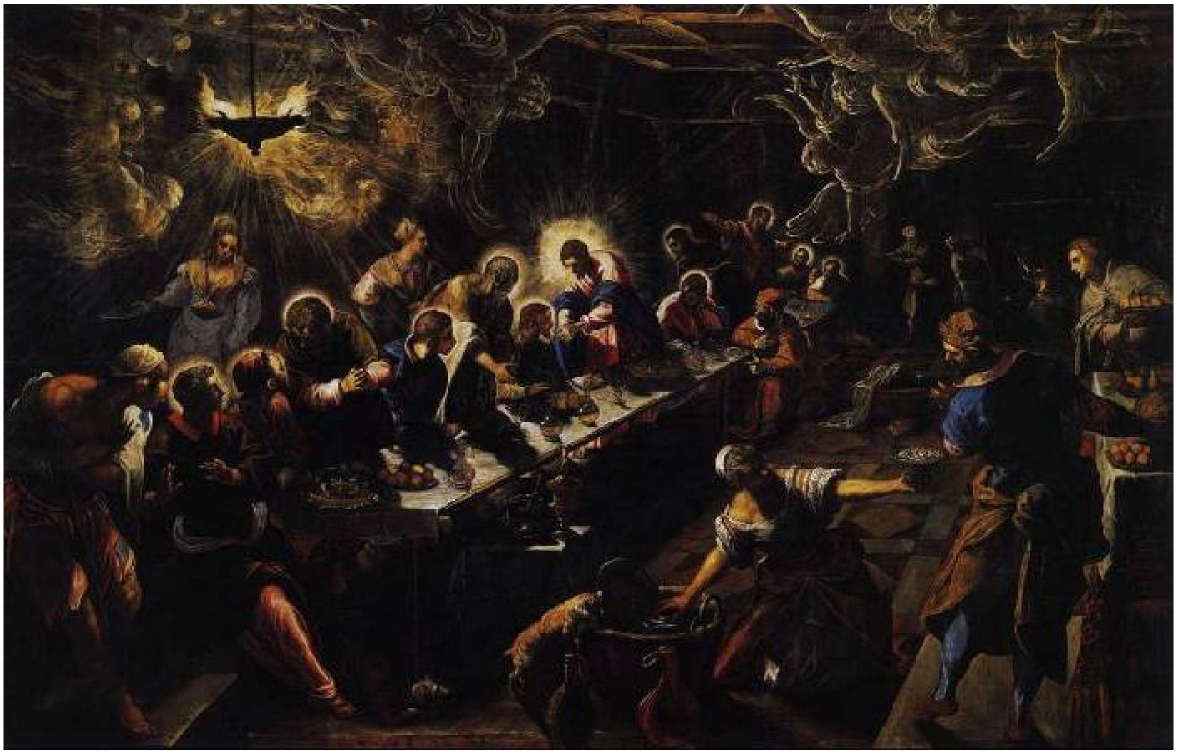
Portrait of Pieter Bruegel the Elder by Edme de Boulonois, 1682

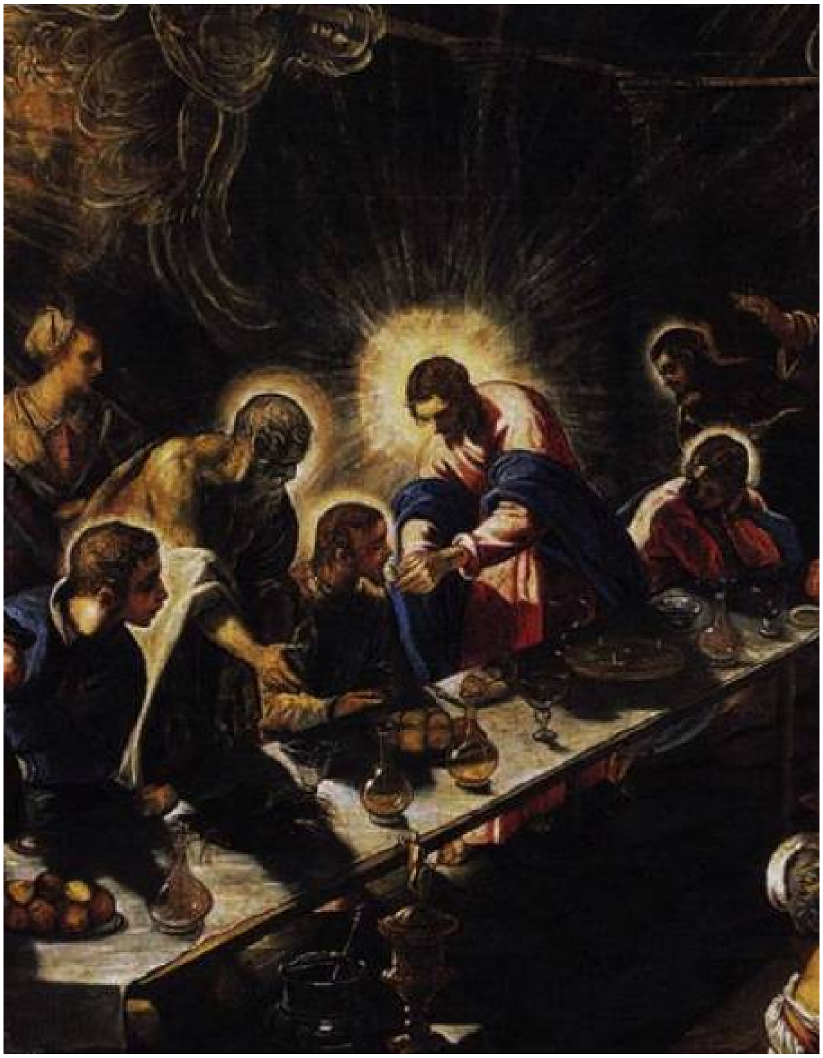
The Last Supper by Tintoretto

Recognised as one of the most important artists of the late Renaissance, Tintoretto (1518-1594) was termed ‘Il Furioso’ due to his phenomenal energy in painting. His work is notable for its muscular figures, dramatic gestures and bold use of perspective in the Mannerist style, while maintaining colour and light typical of the Venetian School. Mannerism emerged in the later years of the Italian High Renaissance around 1520, lasting until c. 1580, when the Baroque style began to replace it. Where High Renaissance art emphasises proportion, balance, and ideal beauty, Mannerism exaggerates such qualities, often resulting in compositions that are asymmetrical or unnaturally elegant. Mannerism favours compositional tension and instability rather than the balance and clarity of earlier Renaissance painting.

Tintoretto depicted *The Last Supper* several times during his artistic career. His earlier paintings for the Chiesa di San Marcuola (1547) and for the Chiesa di San Felice (1559) depict the scene from a frontal perspective, with the figures seated at a table placed parallel to the picture plane. This follows a convention observed in most paintings since Leonardo da Vinci’s landmark mural painting in Milan.

Housed in the Basilica di San Giorgio Maggiore in Venice, Tintoretto’s 1594 version of *The Last Supper* is a product of the artist’s final years, departing radically from the traditional compositional formula. Appearing to set the scene at a Venetian inn, rather than a location in Israel, the centre of the canvas is occupied not by the apostles, but instead by secondary characters, such as a woman carrying a dish and other attending servants. The table at which the apostles sit recedes into space on a steep diagonal, arresting our instant attention. Also personal is Tintoretto’s use of light, which appears to come into obscurity from both the light on the ceiling and from Christ’s halo. The painting employs Mannerist devices, particularly in its complex and radically asymmetrical composition. In its dynamism and emphasis on the everyday life, the painting hints towards the general shift in art towards the Baroque. The inclusion of apparitions of angelic creatures in the top sections of the canvas, completed only a few months before the artist's death, are proof of his deep spiritual bent. The powerful canvas presents a dramatic scene, engaging our interest, whilst upholding Counter-Reformation ideals and the Catholic Church's belief in the didactic nature of religious art.





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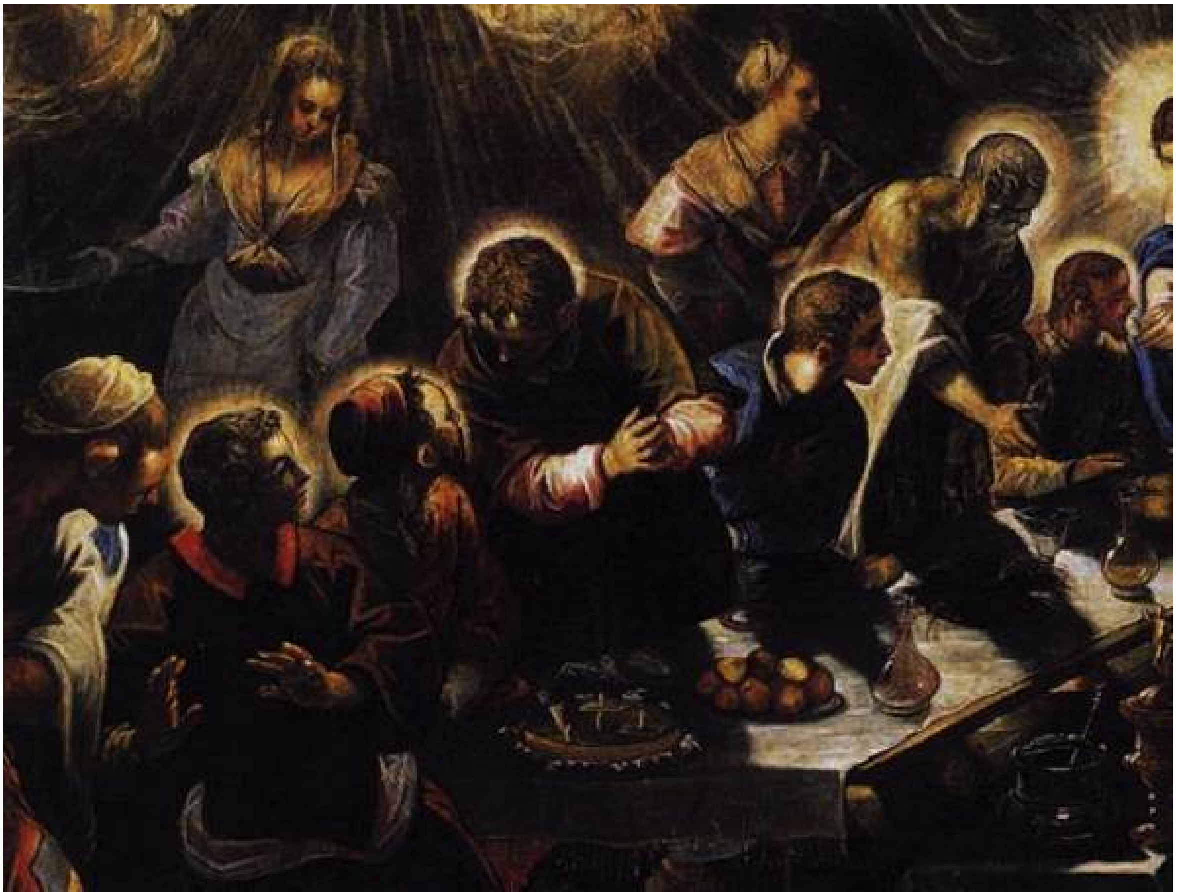

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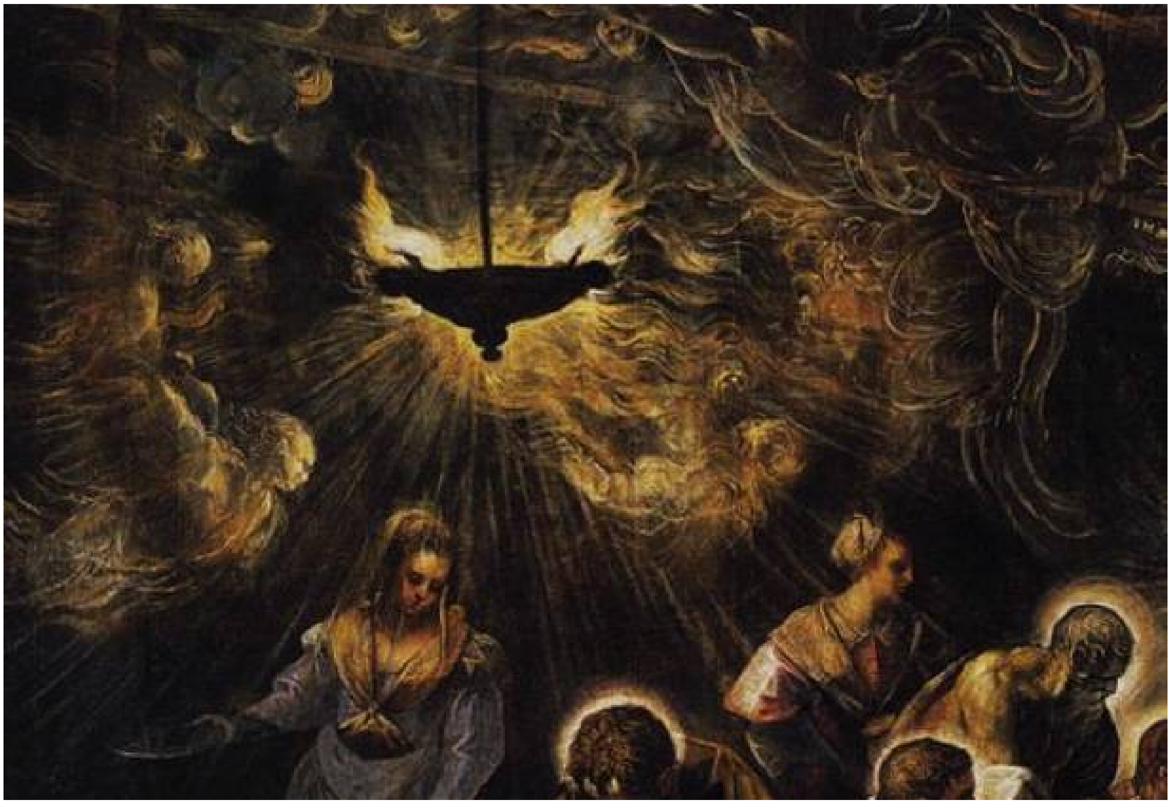

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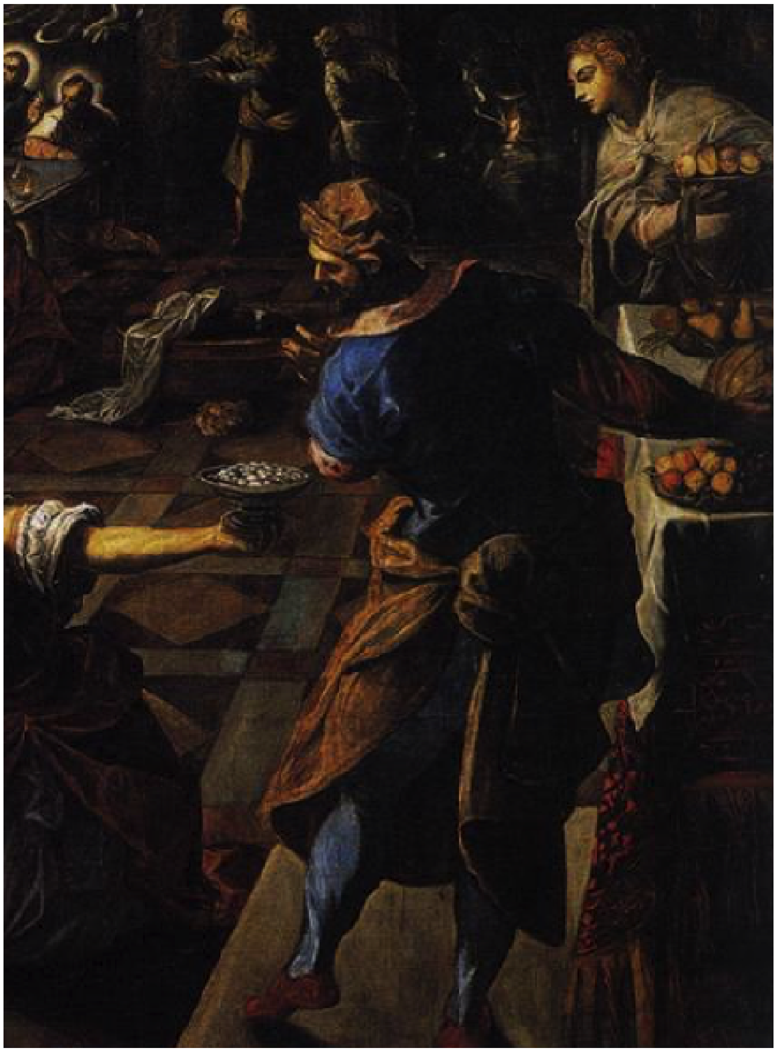

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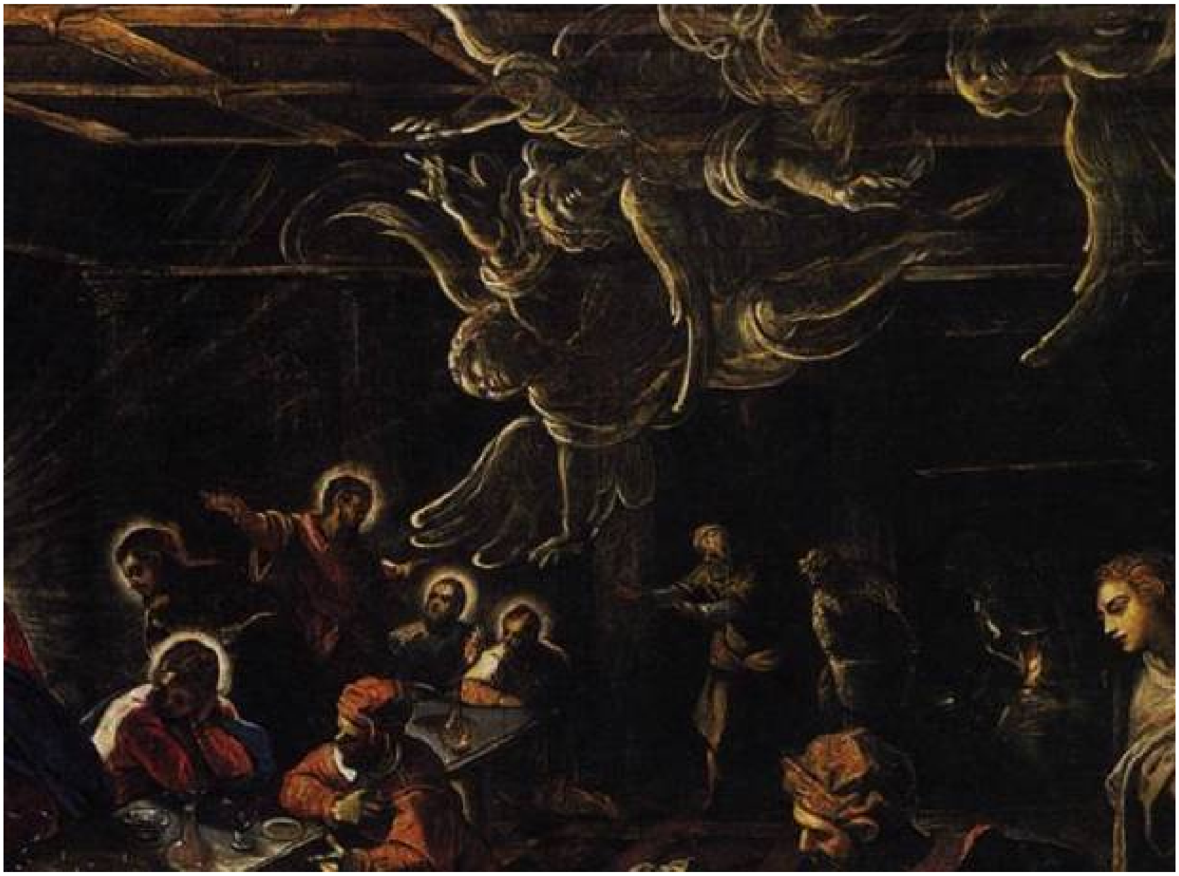

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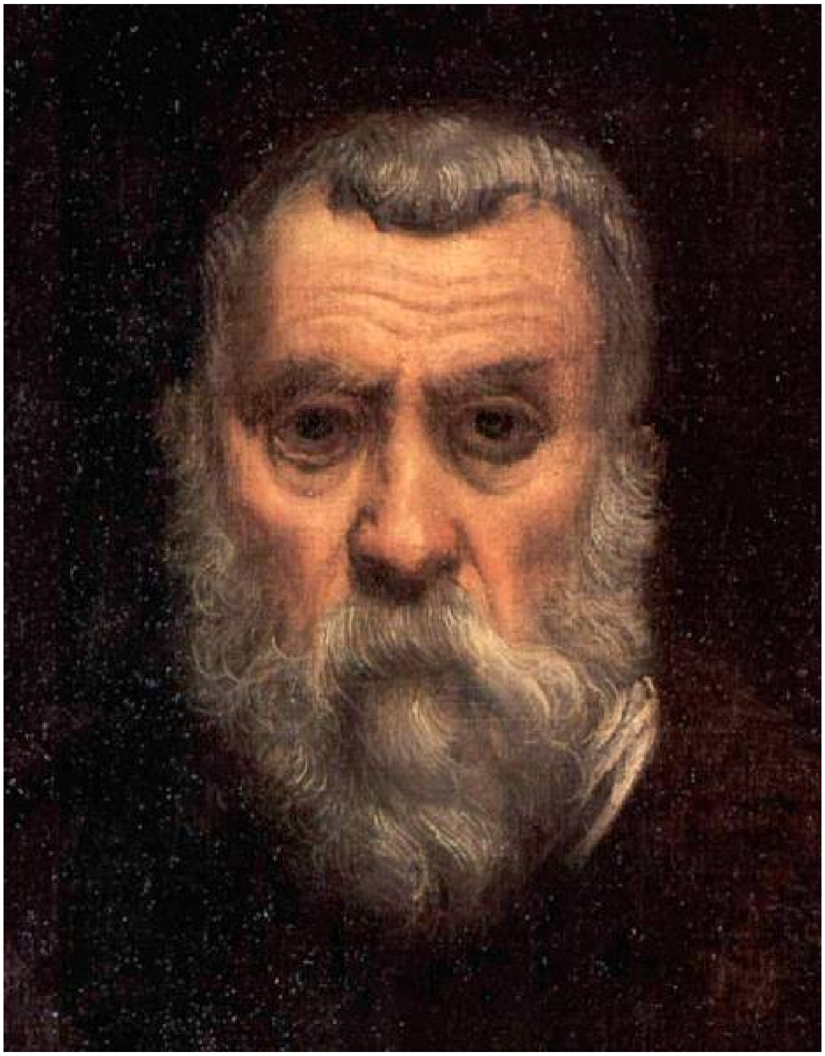


Detail of a self portrait, c. 1588

Calling of Saint Matthew by Caravaggio

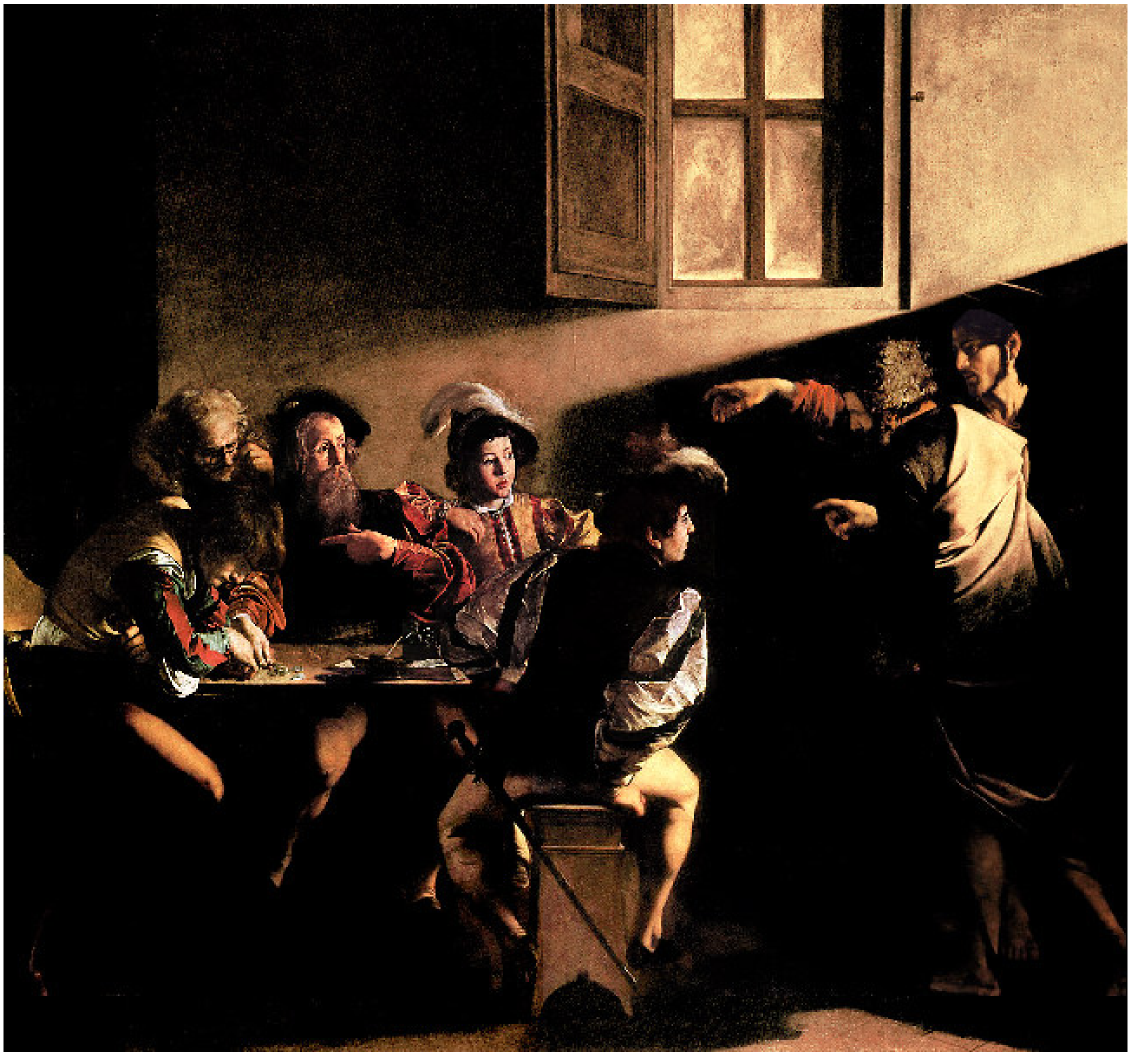
The paintings of Michelangelo Merisi da Caravaggio (1571-1610) combine a realistic observation of the human state, both physical and emotional, with a dramatic use of lighting which would have a formative influence on Baroque painting, changing the course of Western art. Generally considered to be one of Caravaggio's masterpieces, this painting depicts the moment at which Christ inspires the apostle Matthew to follow him. It was completed in 1600 for the Contarelli Chapel in the church of the French congregation, San Luigi dei Francesi in Rome, where it still remains today, hanging alongside two other Caravaggio paintings of Matthew, *The Martyrdom of Saint Matthew* and *The Inspiration of Saint Matthew*.

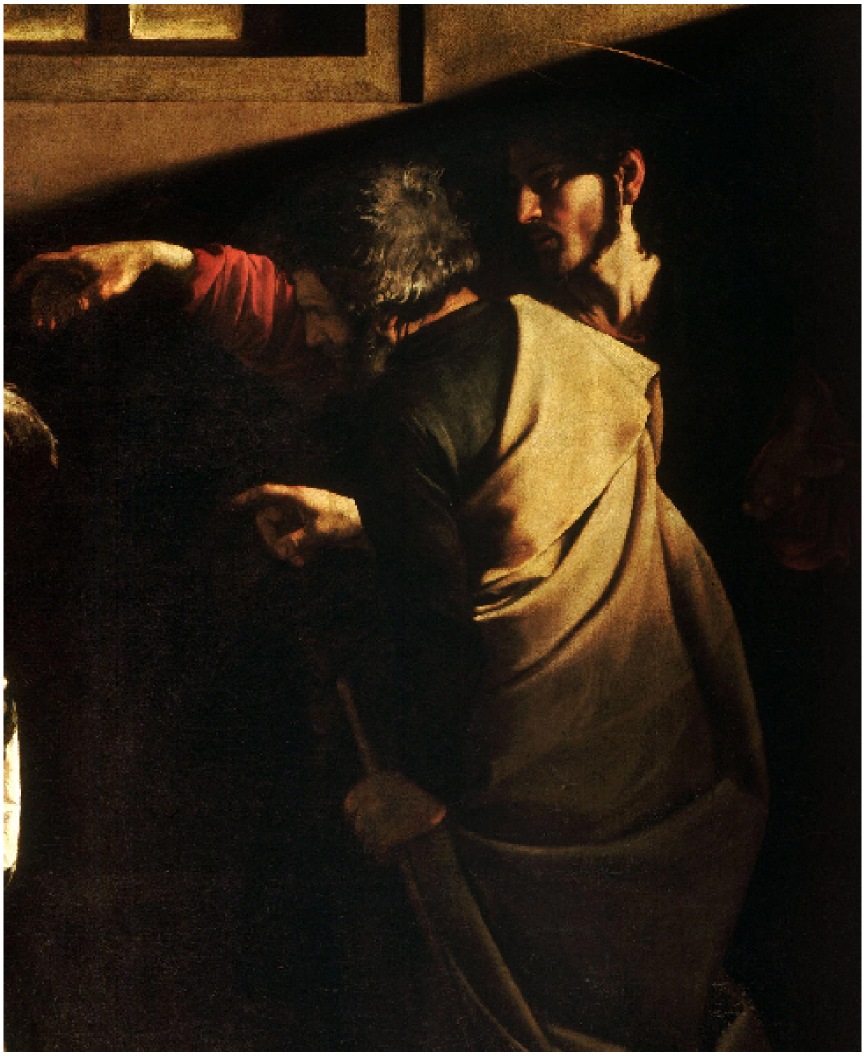
Over a decade before the painting was completed, Cardinal Matthieu Cointerel had left in his will funds and specific instructions for the decoration of a chapel based on themes related to his namesake, St. Matthew. The dome of the chapel was decorated with frescoes by the late Mannerist artist Cavalier D'Arpino, Caravaggio's former employer and one of the most popular painters in Rome at the time. However, as D'Arpino was too busy with royal and papal patronage, Cardinal Francesco Del Monte, Caravaggio's patron, intervened to obtain the young artist his first major church commission.

The painting portrays the story from the Gospel of Matthew (Matthew 9:9): "Jesus saw a man named Matthew at his seat in the custom house, and said to him, "Follow me", and Matthew rose and followed Him." Caravaggio depicts Matthew the tax collector sitting at a table with four other men. The artist has chosen the most dramatic moment of the story, when Christ and Saint Peter have entered the room, as Jesus points directly at Matthew. A beam of light illuminates the faces of the men at the table, who are looking in wonder at Christ.

There is some debate over which man in the picture is Saint Matthew, as the surprised gesture of the bearded man at the table is ambivalent. Most art historians now agree that Matthew is the bearded man, pointing at himself, as if to ask "Me?" in response to Christ's summons. This theory is strengthened when taking into account the other two works by Caravaggio in this series. The bearded man who models as Saint Matthew appears in all three works, with him unequivocally playing the same role. Also, it appears that Caravaggio has portrayed a coin in the bearded man's hat in the *Calling of Saint Matthew* to identify him as the well-known tax-collector. Nevertheless, a more recent interpretation proposes that the bearded man is in fact pointing at the young man at the end of the table, whose head is slumped. In this reading, the bearded man is asking "Him?" in response to Christ's summons, and the painting is depicting the moment immediately before a much younger than expected Matthew raises his head to look at Christ. Other art historians describe the painting as deliberately ambiguous.

Caravaggio's audience would have recognised the similarity between the gesture of Jesus as he points towards Matthew and the gesture of God as he awakens Adam in Michelangelo's Sistine Chapel ceiling fresco. Following the line of Christ's left arm, it seems that Matthew is being invited to follow him into the world at large. In many ways it is a composition of two parts, with Christ and Saint Peter forming one half on the right, both dressed in biblical robes, while Mark and his dubious friends form the second half, dressed in contemporary Roman costumes, in the worldly setting of an inn or what appears to be a gambling den . The light from Christ floods into the room illuminating the stunned Matthew and his associates, capturing the wonder of the moment of the Saint's calling.





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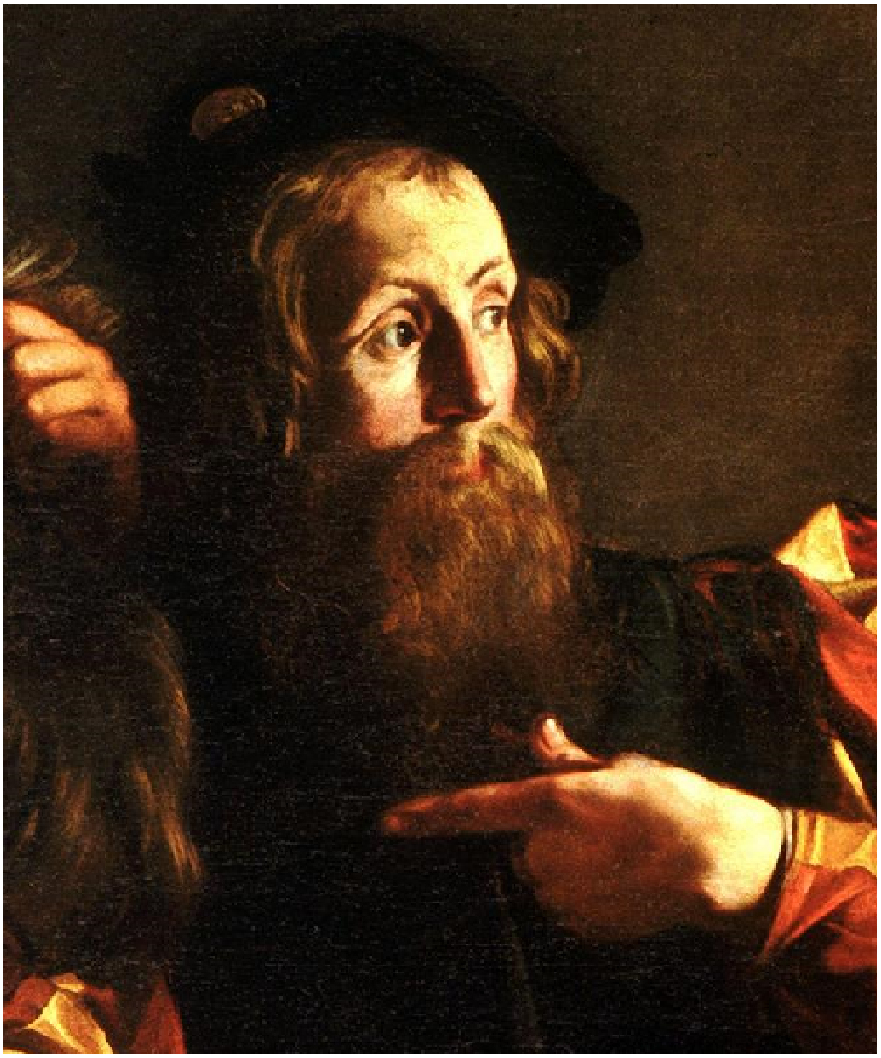

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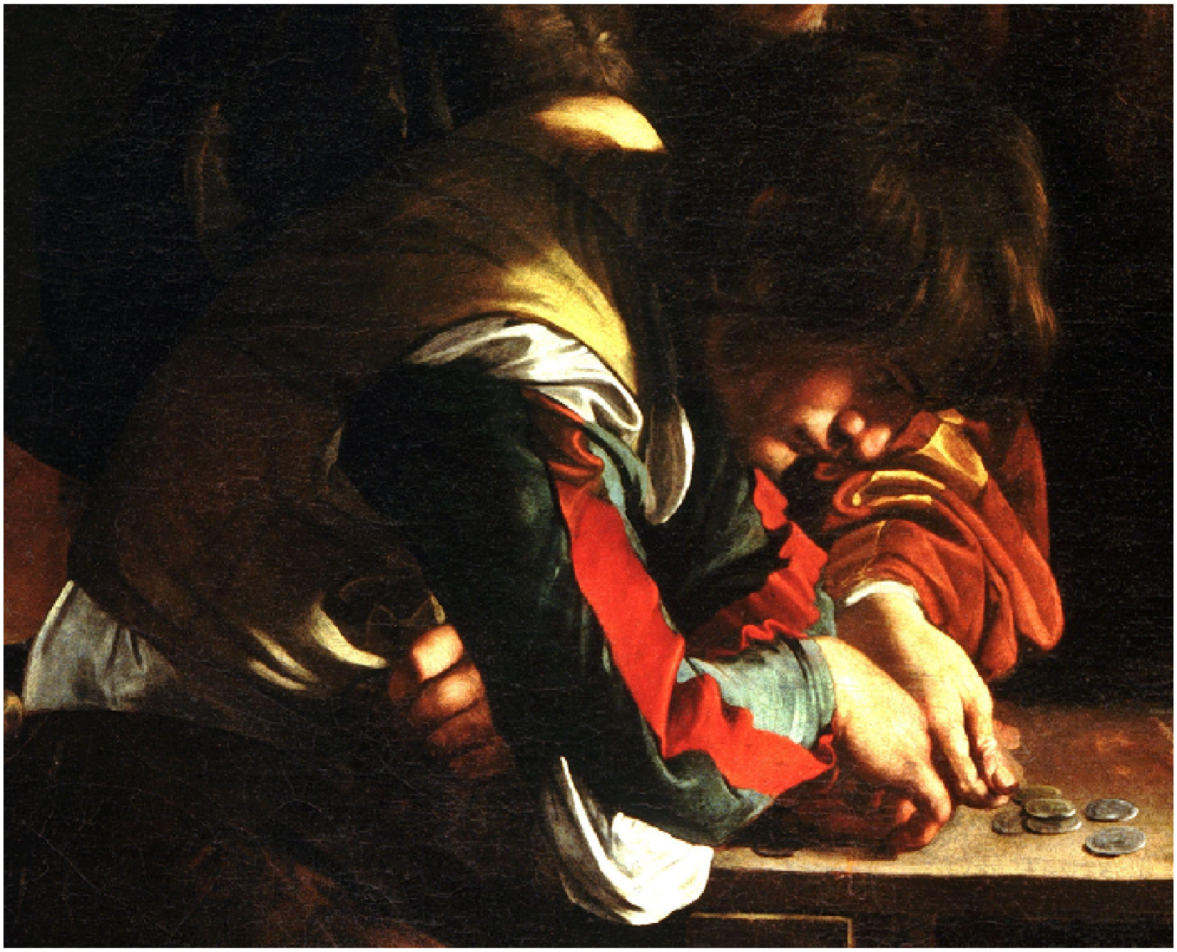

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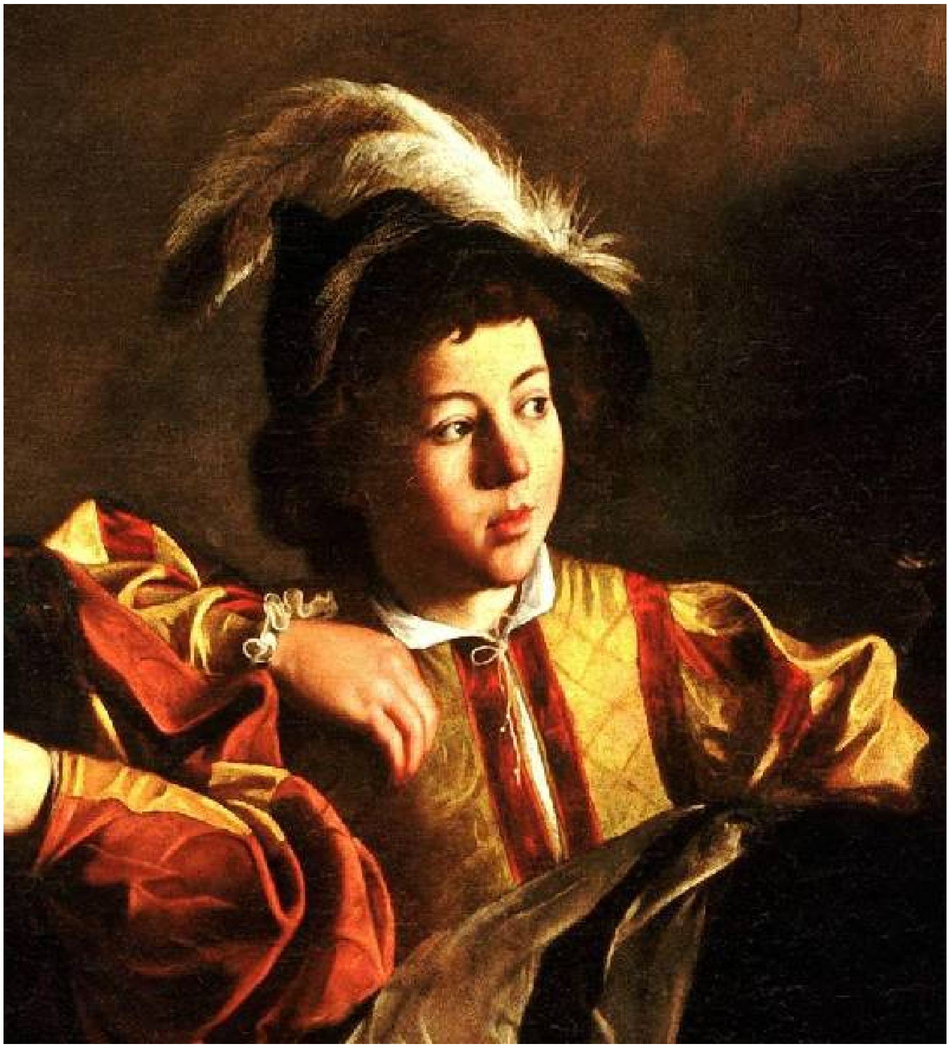

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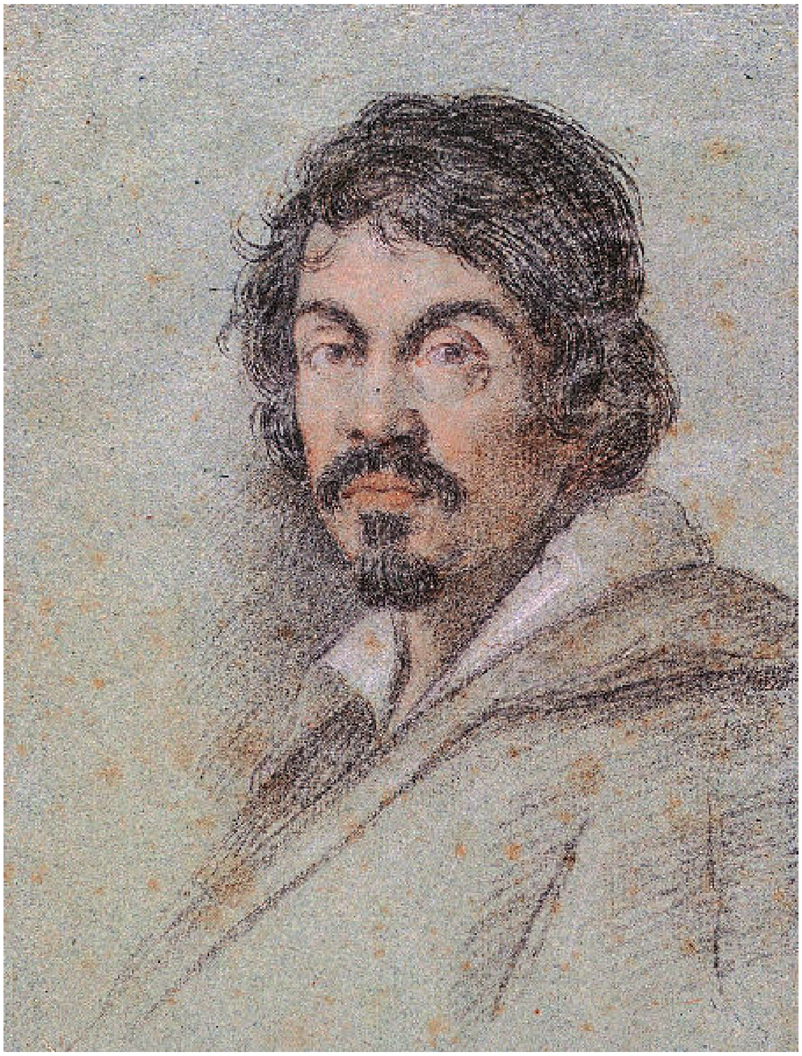


Chalk portrait of Caravaggio by Ottavio Leoni, c. 1621

Judith Slaying Holofernes by Artemisia Gentileschi

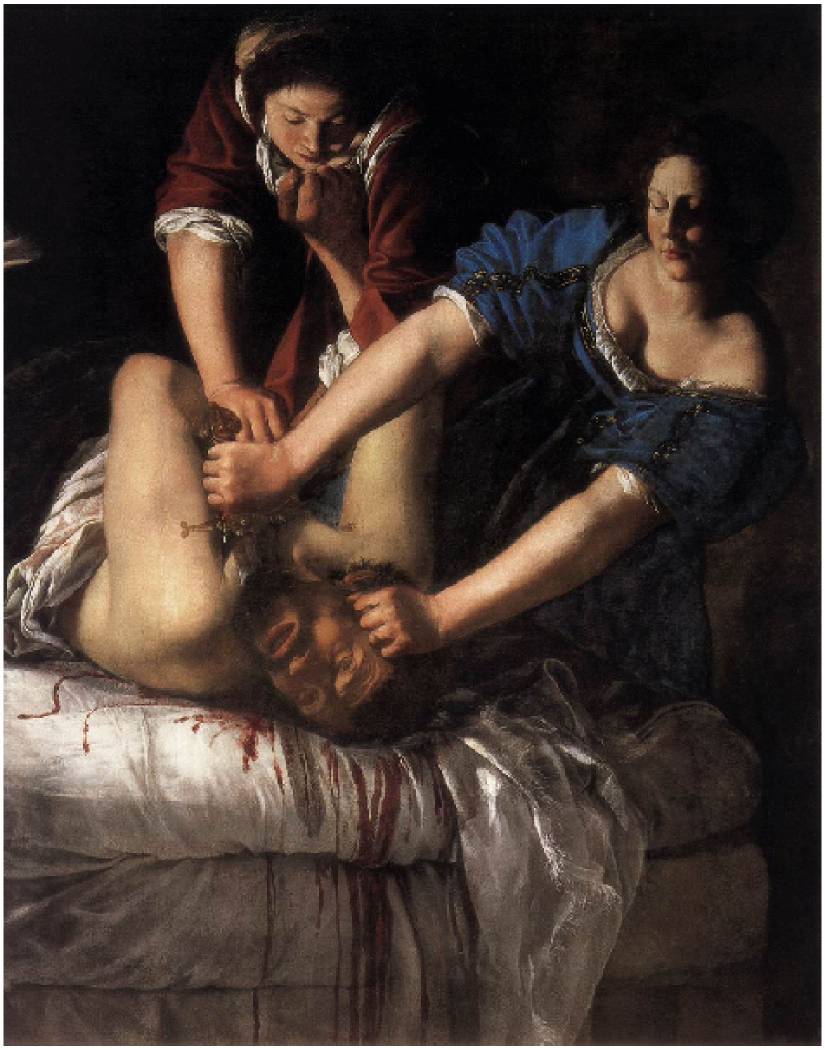
Artemisia Gentileschi (1593-1656) was an Italian Baroque painter, today considered one of the most accomplished painters in the generation following Caravaggio. In an era when women painters were not easily accepted by the artistic community or patrons, she was the first woman to become a member of the Accademia di Arte del Disegno in Florence.

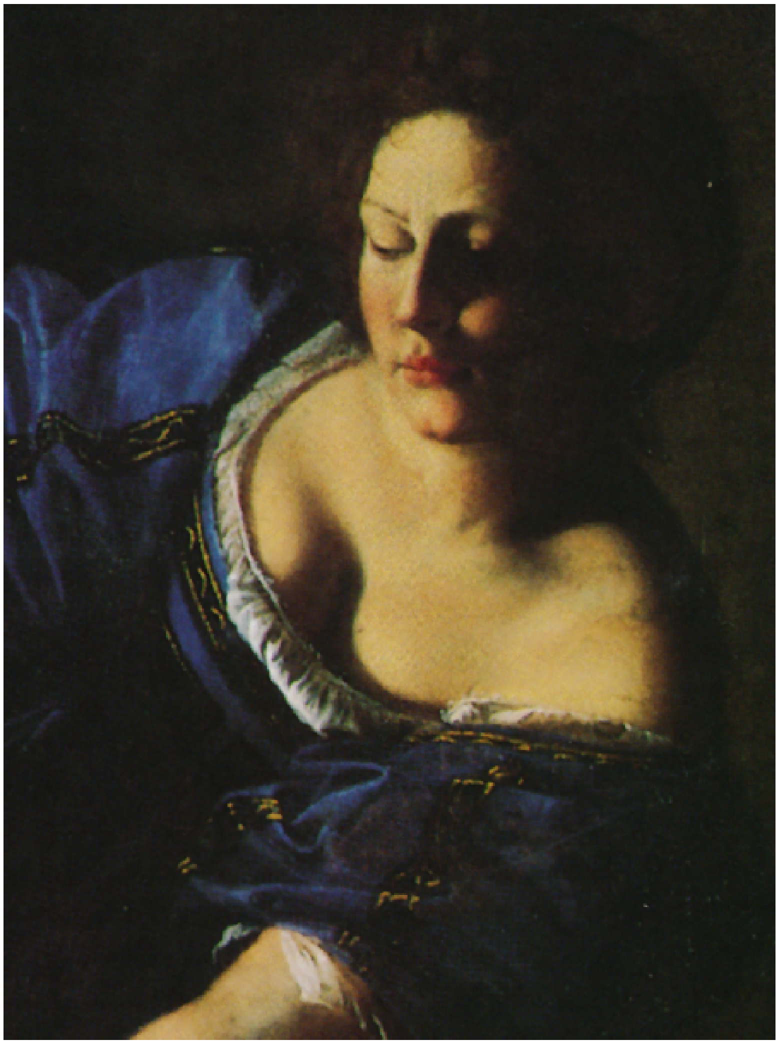
In 1611, Gentileschi's father Orazio was working with the painter Agostino Tassi to decorate the vaults of Casino della Rose inside the Palazzo Pallavicini-Rospigliosi in Rome. Orazio decided to hire Tassi to tutor his daughter privately. During this tutelage, Tassi raped Artemisia. After the initial rape, Artemisia continued to have a sexual relationship with Tassi, with the understanding that they were going to be married and that her dignity would be therefore restored. However, Tassi reneged on his promise to marry Artemisia. Nine months after the rape, when he learnt that Artemisia and Tassi were not going to be married, Orazio pressed charges against Tassi. Orazio also claimed that Tassi stole a painting of *Judith* from the Gentileschi household. The major issue of this trial was the fact that Tassi had taken Artemisia's virginity. During the ensuing seven-month trial, it was discovered that Tassi had planned to murder his wife, while committing adultery with his sister-in-law. Artemisia was subjected to a gynaecological examination during the trial and torture using thumbscrews to verify her testimony. By the end of the process, Tassi was given the choice of five years hard labour or exile from Rome. He chose the latter, but he was back in Rome within four months, most likely due to his influence in high places.

Completed by 1613, the following painting, housed in the Museo di Capolodimonte, Naples, reveals a theme that would come to dominate Gentileschi's art: the portrayal of women in positions of power. It presents a dramatic and brutally graphic interpretation of the biblical scene, being strongly influenced by Caravaggio's famous painting from c. 1598, though opting to enliven the drama with realism and powerful female protagonists.

The deutero-canonical Book of Judith tells how Judith served her people by seducing Holofernes, the Assyrian general. After intoxicating him with alcohol, Judith decapitates Holofernes with his own sword and smuggles his head back to Bethulia. On seeing her trophy, the townsfolk rout the leaderless Assyrians. The story serves as an allegory of Judith as Judaism in triumph over its pagan enemy.

It is likely Gentileschi painted the scene during or just after the rape trial, which was a painful public humiliation for the young artist and a transcript of the court case still survives. Unlike in Caravaggio's painting, Judith appears much stronger and more resolved to the difficult task she must complete. Her sleeves are pulled up high, revealing muscular forearms, as she leans in closer, preparing herself for the kill. Her attendant is much younger than in Caravaggio's canvas and she aids her mistress, her physical presence and strength adding to the powerful position that Judith holds over the dying king. Long trails of blood run down the white bed sheets, adding to the violence of the scene. Holofernes' eyes appear lifeless, as they are directed upwards, his florid face hinting at the struggle that has now passed. The women are invincible over the former tyrant. Gentileschi would return to the story of Judith many times throughout her career, the biblical story seemingly haunting her life's work.





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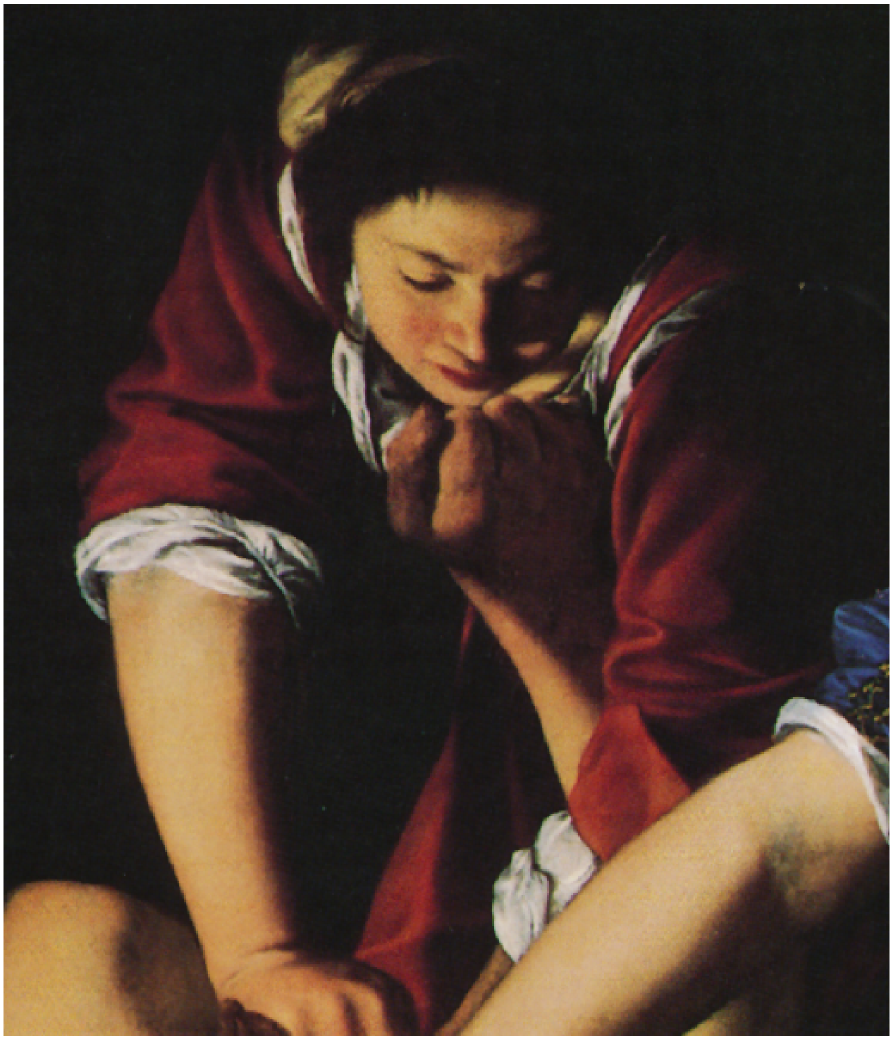

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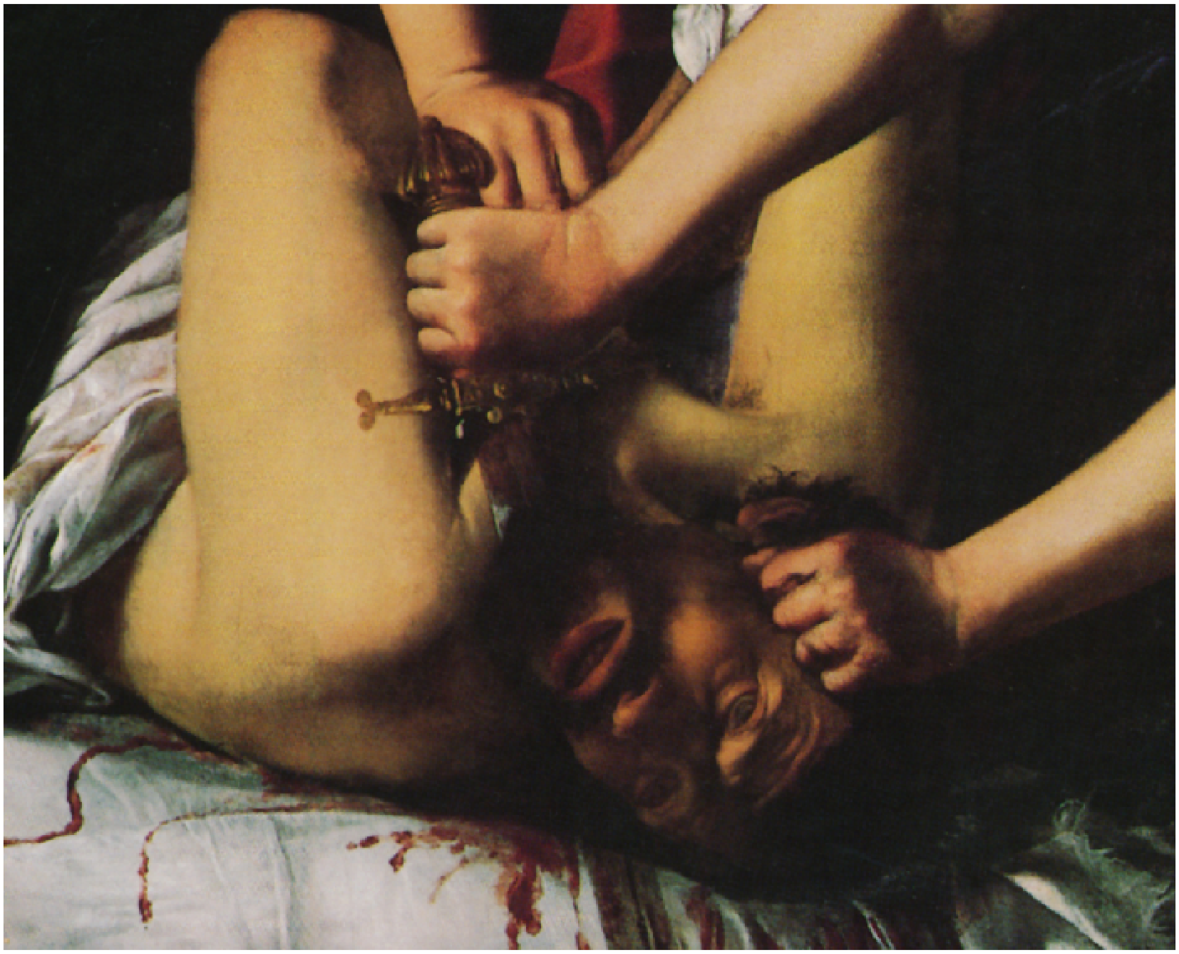

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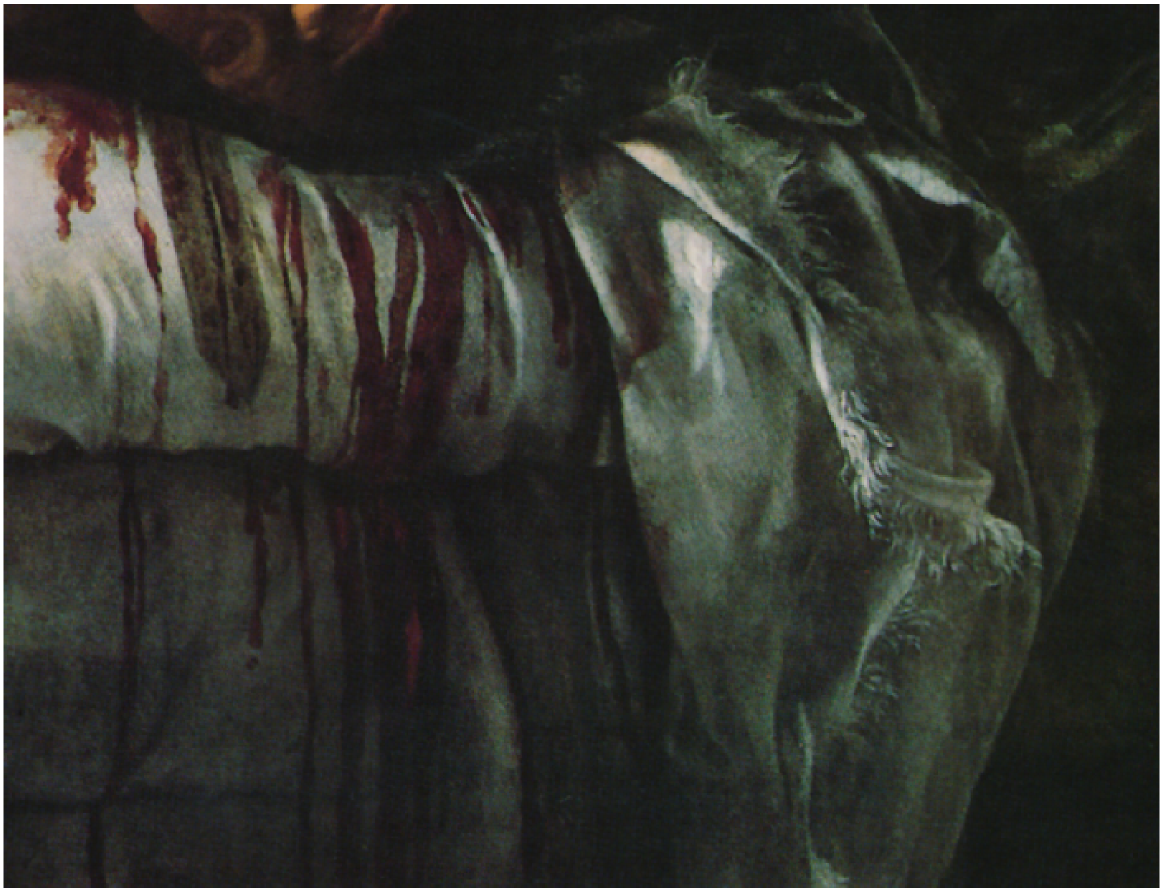

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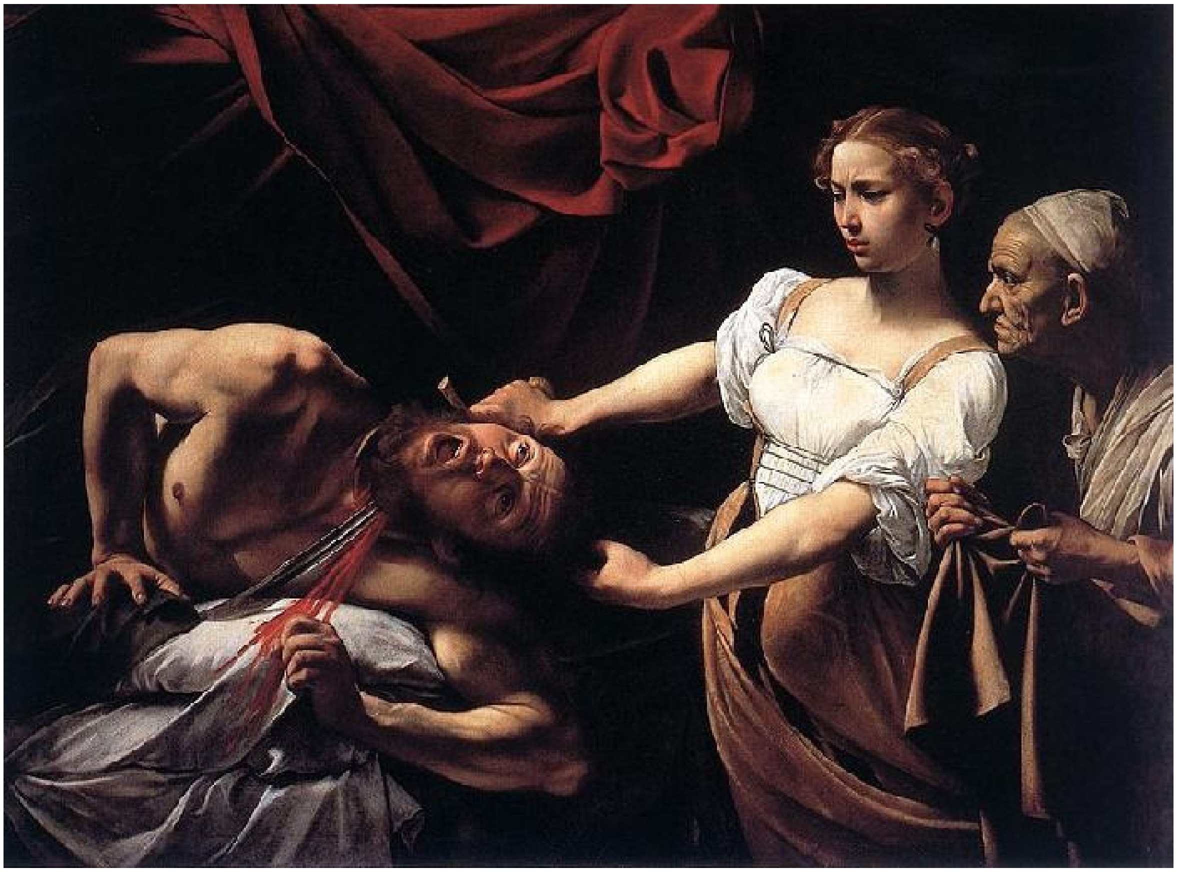
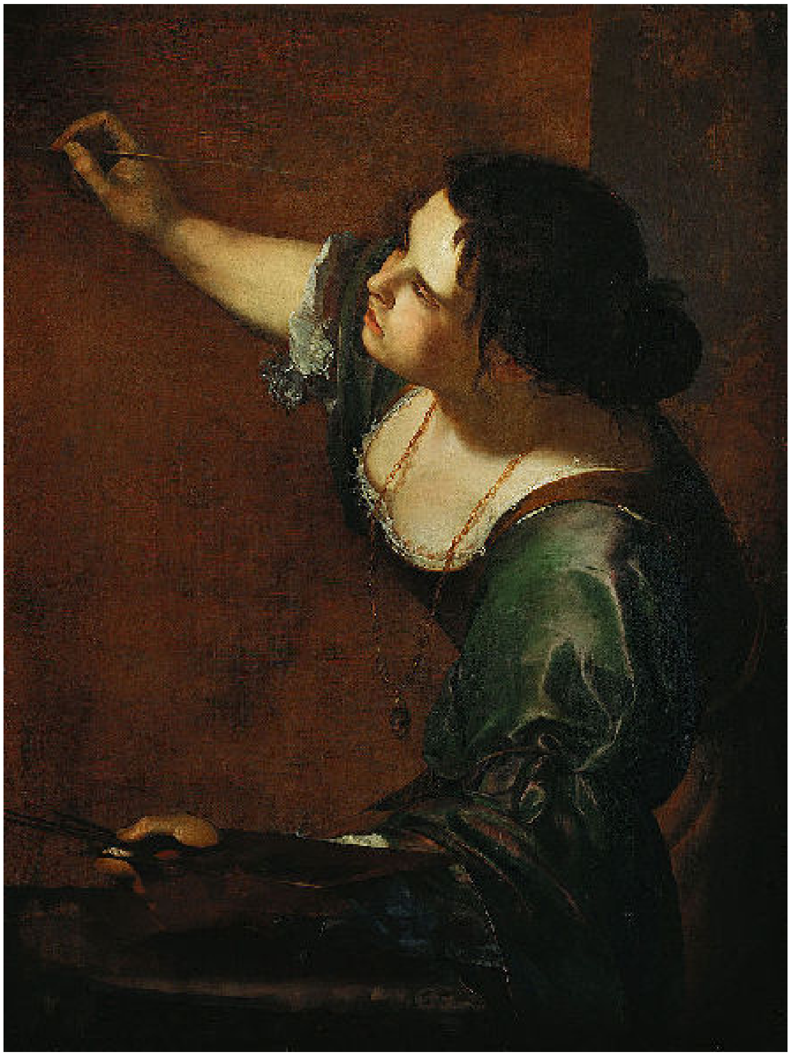


'Judith Beheading Holofernes' by Caravaggio, c. 1598–99



Self Portrait as the Allegory of Painting, 1638–9, Royal Collection

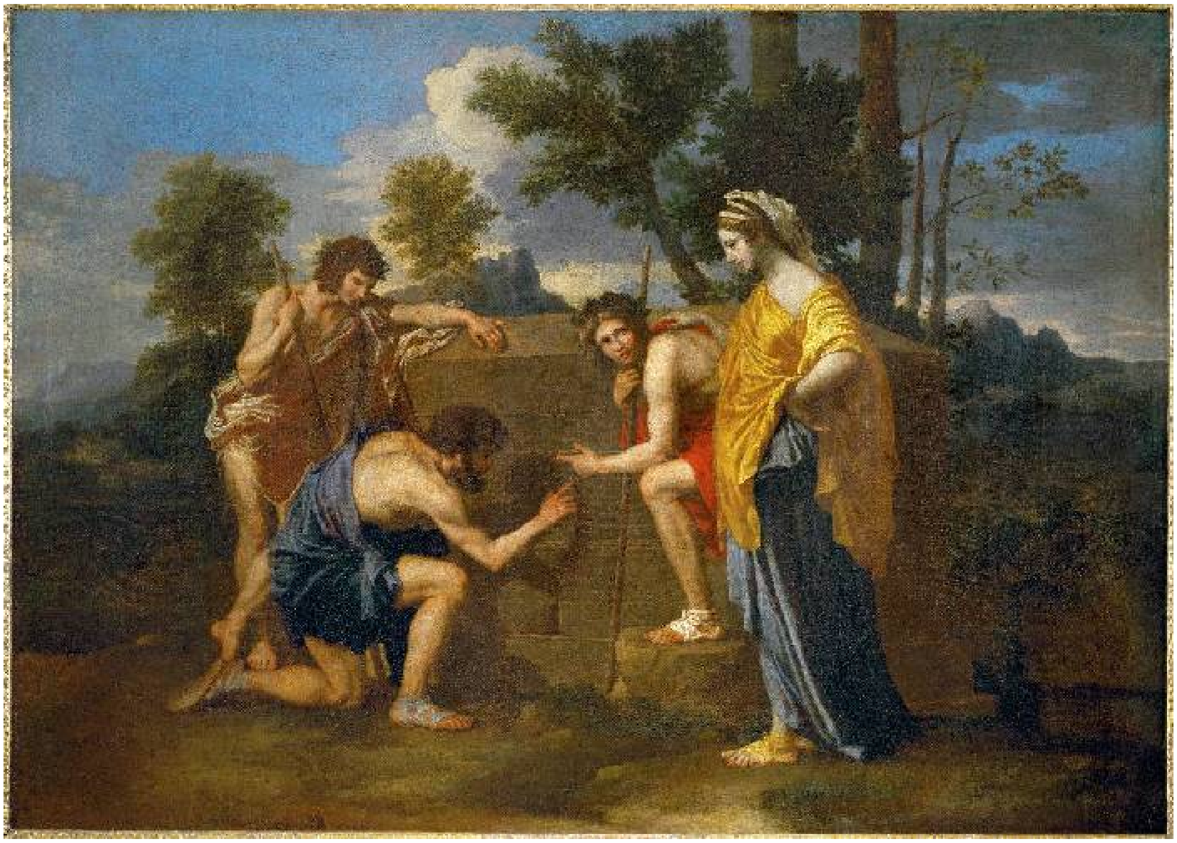
Et in Arcadia Ego by Nicolas Poussin

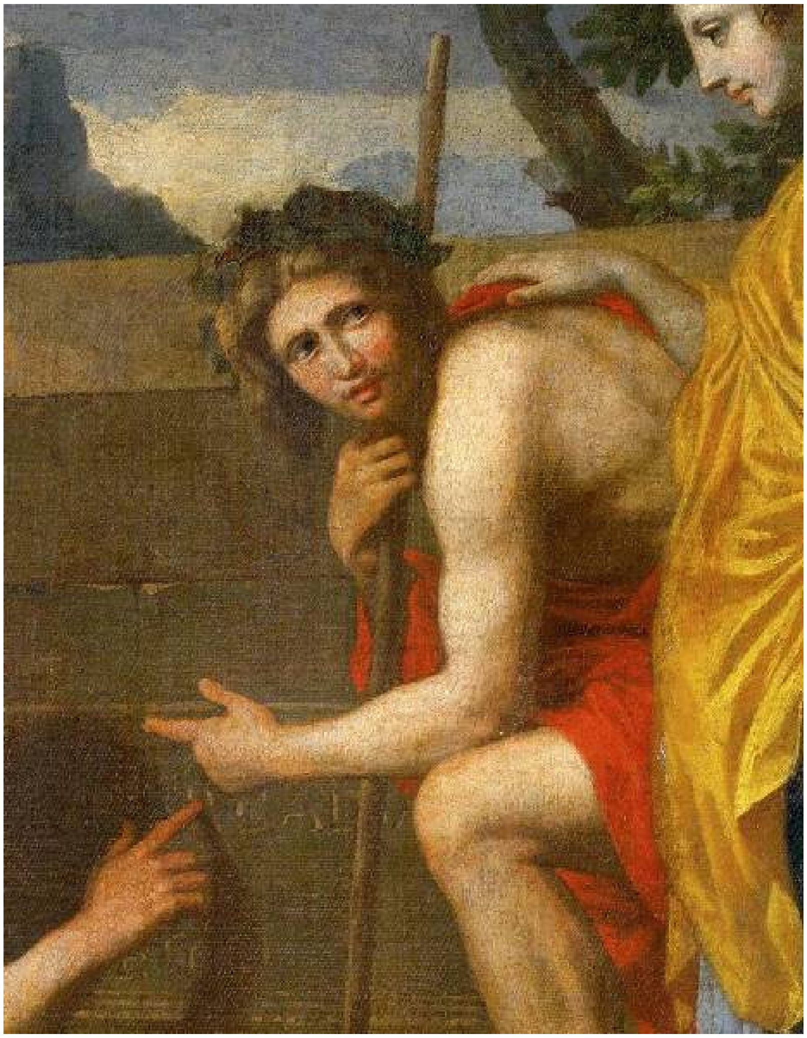
Nicolas Poussin (1594-1665) was the leading figure of the classical French Baroque style, although he spent most of his working life in Rome. His work is characterised by clarity, logic and order, favouring line over colour. The majority of his works are history paintings of religious or mythological subjects that often feature a dominant landscape element. One of his most celebrated works, now held in the Louvre, *Et in Arcadia ego* (1638) depicts a pastoral scene with idealised shepherds from classical antiquity clustering around an austere tomb. The translation of the phrase is: “Even in Arcadia, there am I”. The usual interpretation is that “I” refers to death, and “Arcadia” conveys the sense of a utopian land. Therefore, it serves as a memento mori — “remember that you have to die”. During Antiquity, many Greeks lived in cities close to the sea, and led an urban life. Only Arcadians, in the middle of the Peloponnese, lacked cities and led a shepherd life. Thus for urban Greeks, especially during the Hellenistic era, Arcadia symbolised pure, rural, idyllic life, far from the city.

However, Poussin’s biographer, André Félibien, interpreted the phrase to mean that the person buried in the depicted tomb lived in Arcadia and so also once enjoyed the pleasures of life on earth. This reading was common in the eighteenth and nineteenth centuries. For example, William Hazlitt wrote that Poussin “describes some shepherds wandering out in a morning of the spring, and coming to a tomb with this inscription, ‘I also was an Arcadian’.” However, the interpretation of *ego (I)* referring to death is now generally considered more likely.

In the painting, one of the two shepherds recognises the shadow of his companion on the tomb and circumscribes the silhouette with his finger. According to an ancient tradition recorded by Pliny the Elder, this refers to the moment in which the art of painting was first discovered. Thus, the shepherd’s shadow is the first image in art history. Yet, the shadow on the tomb could also serve as a symbol of death. Poussin seems to suggest that from prehistory onward, the discovery of art has been the creative response of humankind to the inevitable fate of mortality. Death’s claim to rule even

Arcadia is challenged by art, symbolised by the beautifully dressed maiden, who must insist that she was discovered in Arcadia too, and that she is the legitimate ruler everywhere, whilst death only usurps its power. In the face of death, art's duty — indeed, her *raison d'être* — is to recall absent loved ones, console anxieties, evoke and reconcile conflicting emotions, surmount isolation, and facilitate the expression of the unutterable.





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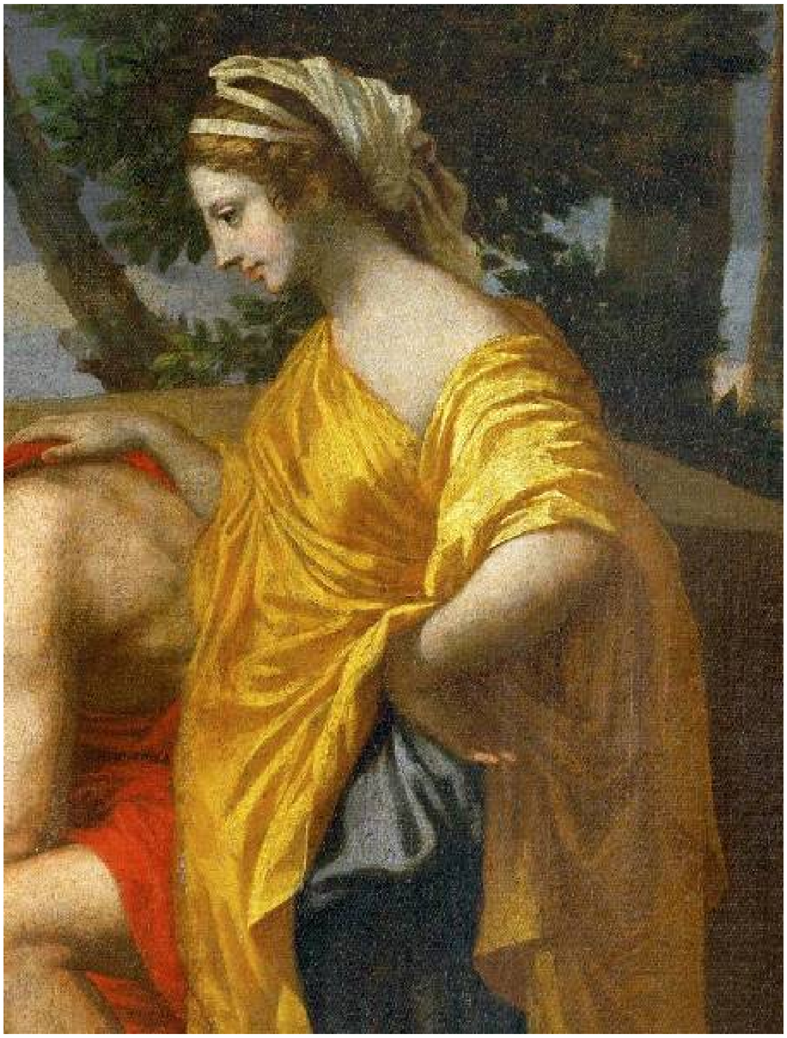

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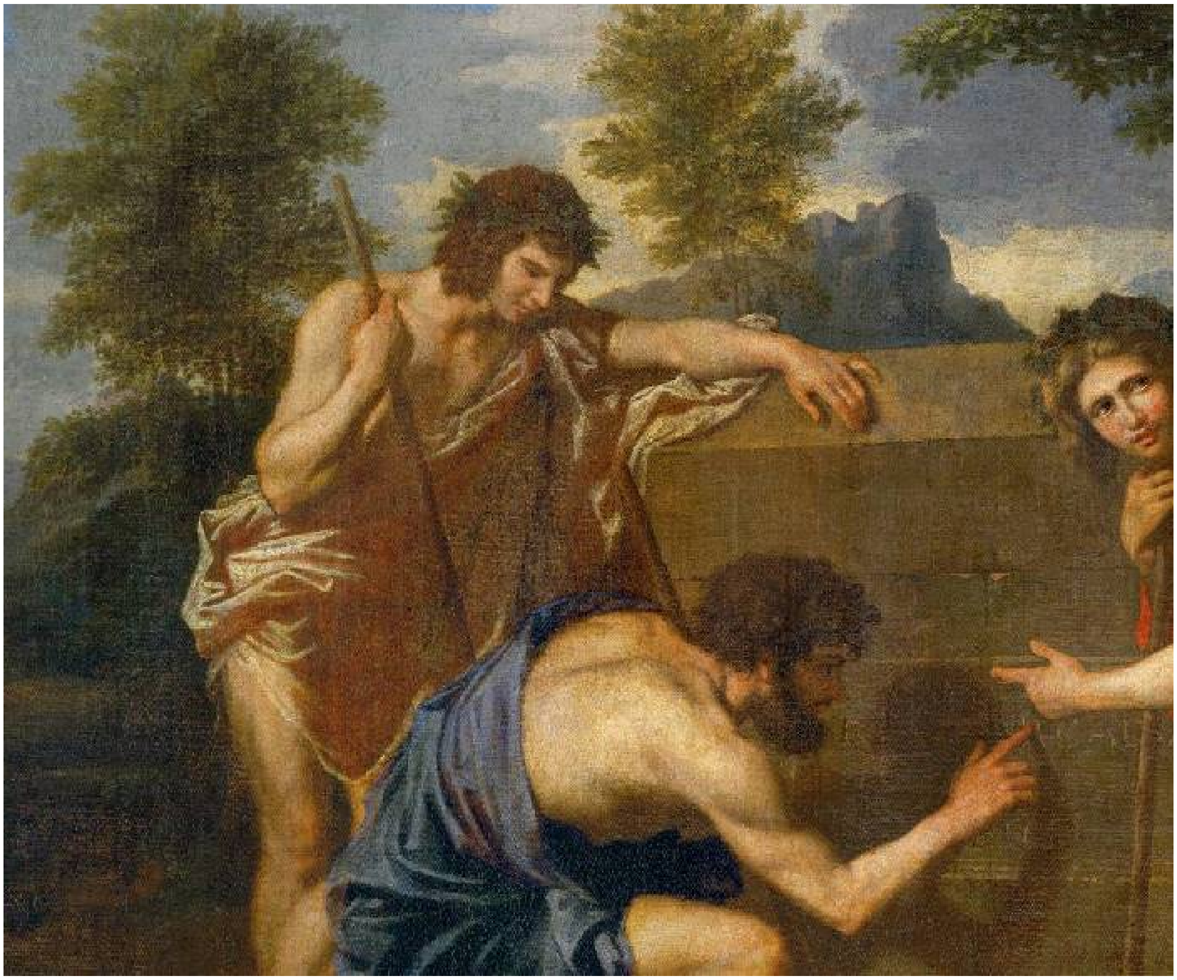

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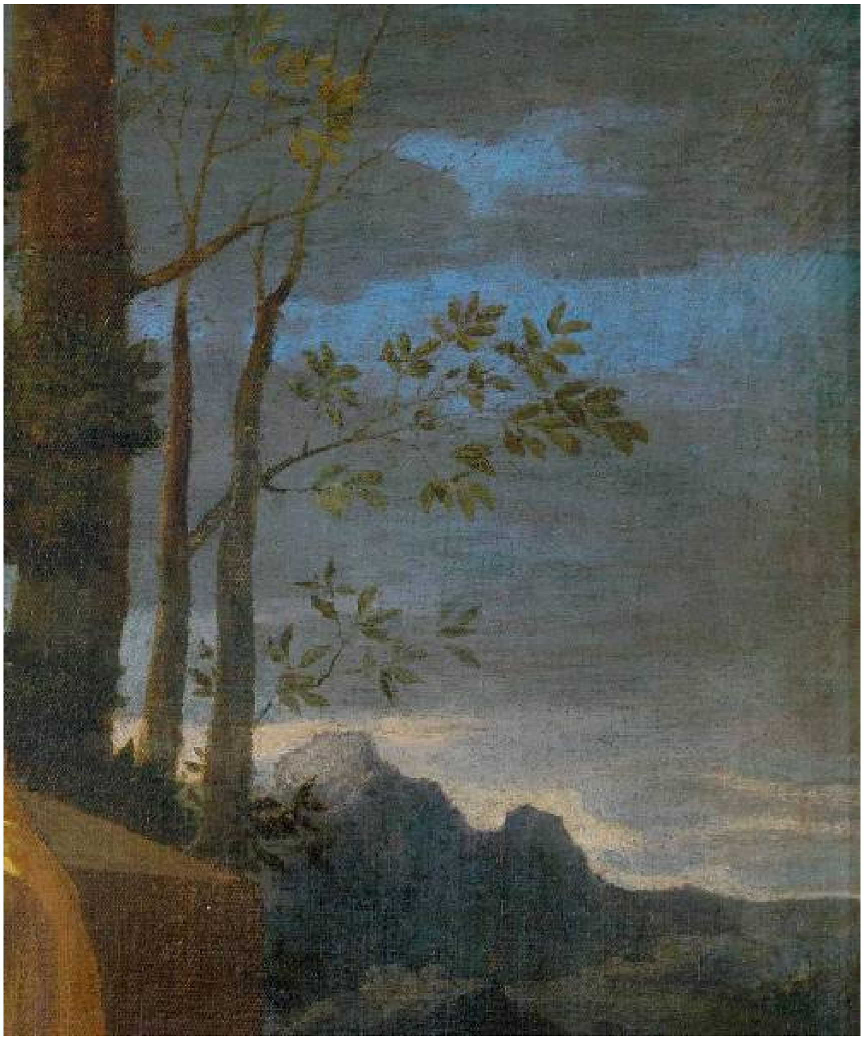

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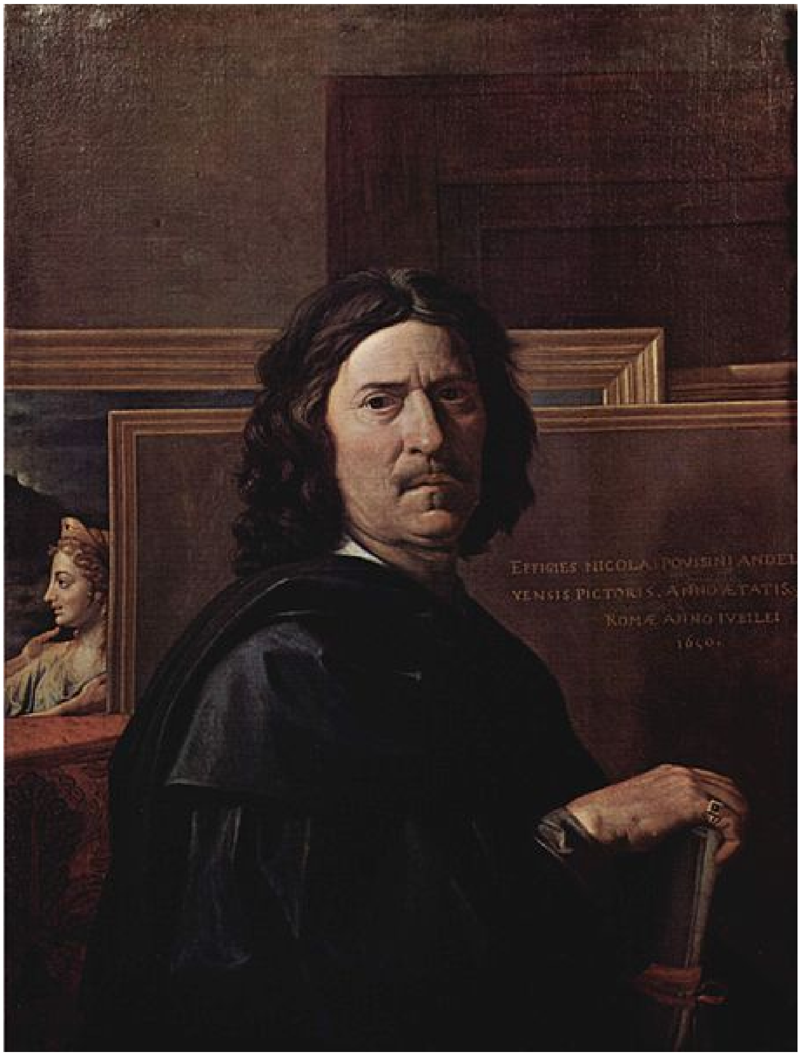
EFFIGIES NICOLAI POVSINI ANDEL
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Self portrait of Nicolas Poussin, 1650

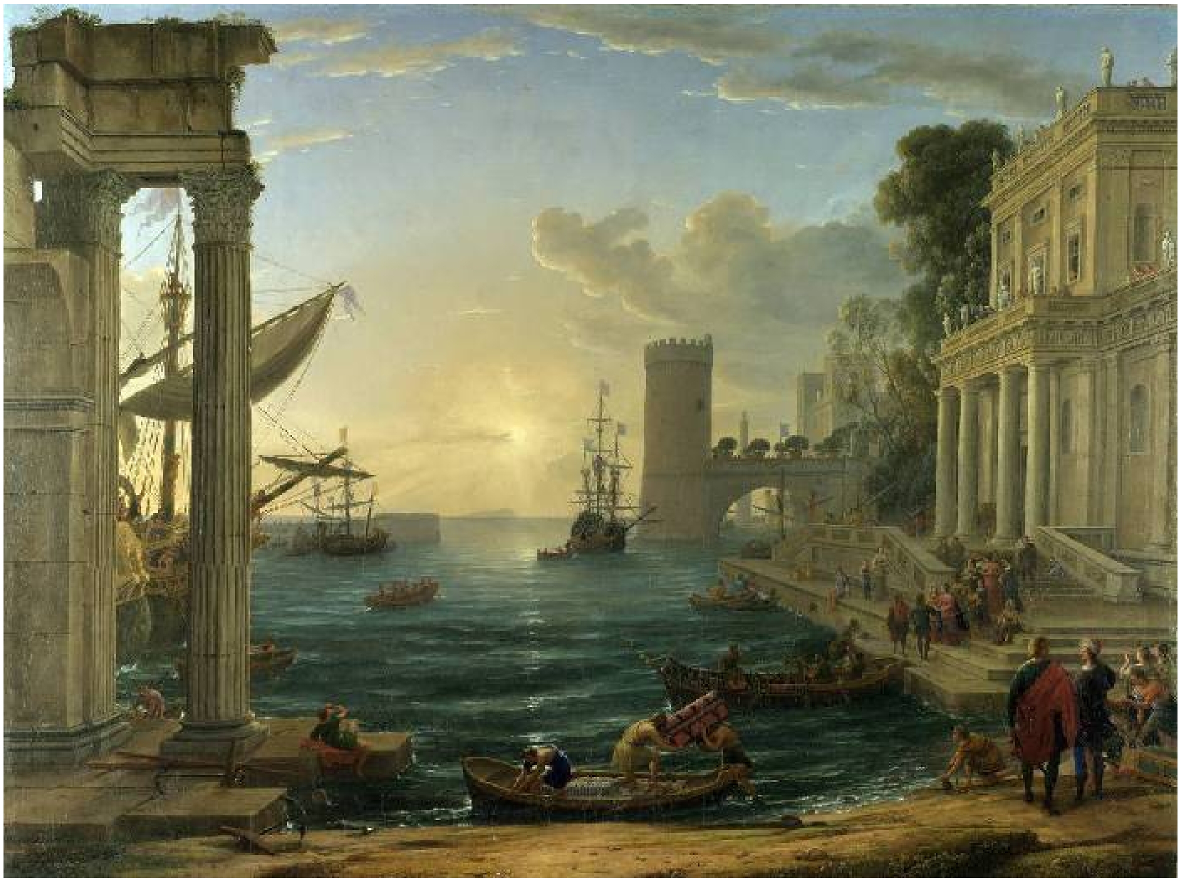
The Embarkation of the Queen of Sheba by Claude Lorrain

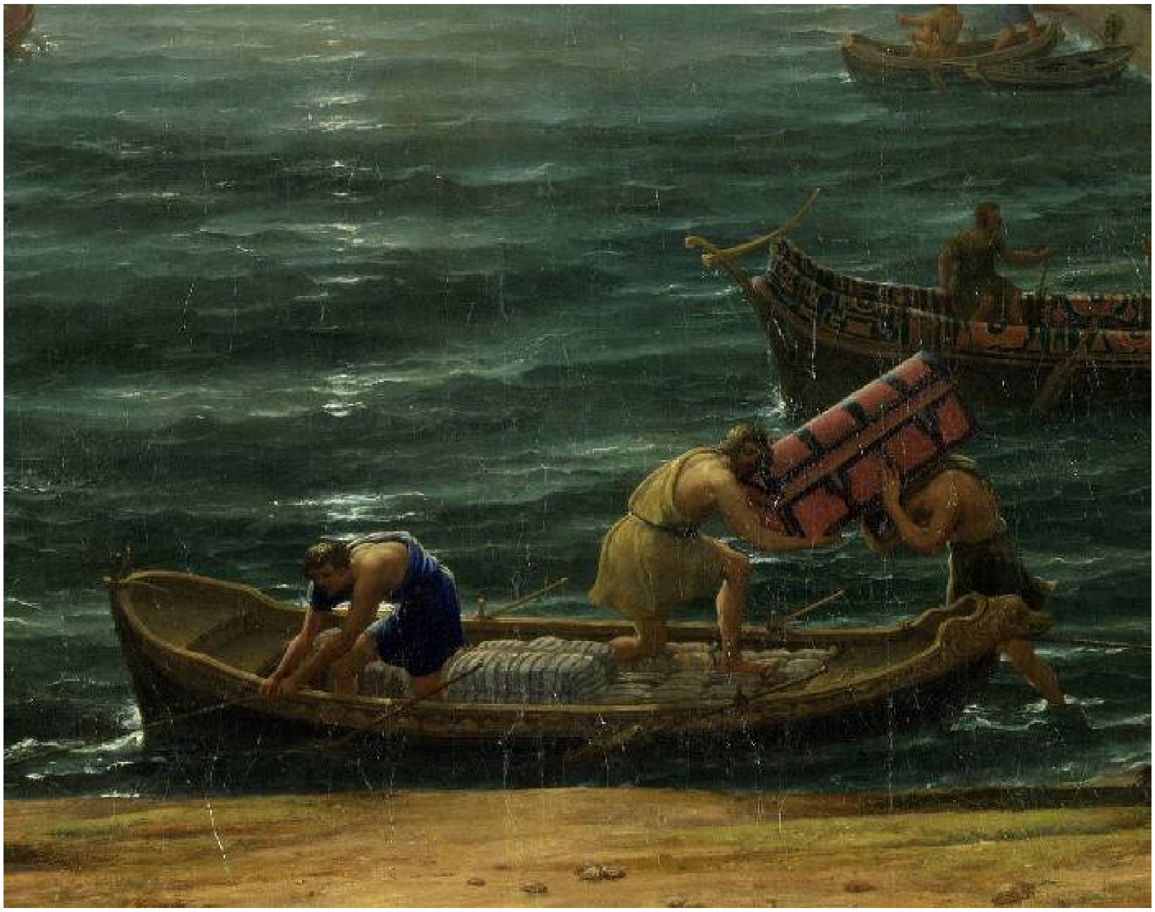
The French painter Claude Lorrain (c. 1600-1682) spent most of his life working in Italy and is one of the earliest artists to raise the reputation of landscape painting. His idyllic paintings are noted for their poetic rendering of light and were particularly influential, not only during his lifetime, but especially in England, from the mid-18th to the mid-19th century. By the end of the 1630's he was established as the leading landscapist in Italy and enjoyed high prices for his work. These gradually became larger, but with fewer figures, more carefully painted, and produced at a lower rate.

Many of Claude's paintings are concerned with the theme of journeying, which in the following painting he illustrates in an imaginary seaport. Housed in the National Gallery, London and dated 1648, *The Embarkation of the Queen of Sheba* was commissioned by the Duc de Bouillon, general of the Papal army. The scene depicts the departure of the Queen of Sheba on a visit to King Solomon in Jerusalem, as described in the tenth chapter of the First Book of Kings. A more typical subject would concern their meeting, but instead Claude opts to concentrate the focus on the legendary Queen. She is leaving a city adorned with classical buildings, with the early morning sun lighting the sea, as nearby vessels are being loaded.

The image employs a rigorous linear perspective and there is a pronounced symmetry between the left and right hand sides. Roughly divided into fifths, the architecture and horizon are placed in a balanced structure. Our gaze is drawn to a group of people on the steps to the right, at the intersection of a line of perspective, represented by the steps, and a strong vertical, the left column of the building's portico. The Queen of Sheba wears a pink tunic, royal blue cloak and a golden crown, as she waits to board the launch to take her to her ship — either the ship partially concealed by the pillars to the left, or the vessel further out to sea, beyond the picture's vanishing point.

The painting would have a lasting influence on the work of the British artist J. M. W. Turner, who regarded it as Claude's greatest achievement in oil. Turner’s *Dido Building Carthage* and *The Decline of the Carthaginian Empire*, which he left to the nation as part of the Turner Bequest, were given with the sole condition that they would be hung beside Claude’s *The Embarkation of the Queen of Sheba* and *Landscape with the Marriage of Isaac and Rebecca.* Today that stipulation is adhered to and the four canvases hang in their own separate room in London’s National Gallery. Turner’s unusual request emphasises the devoted respect that later artists would have for Claude’s innovative and masterful achievements.





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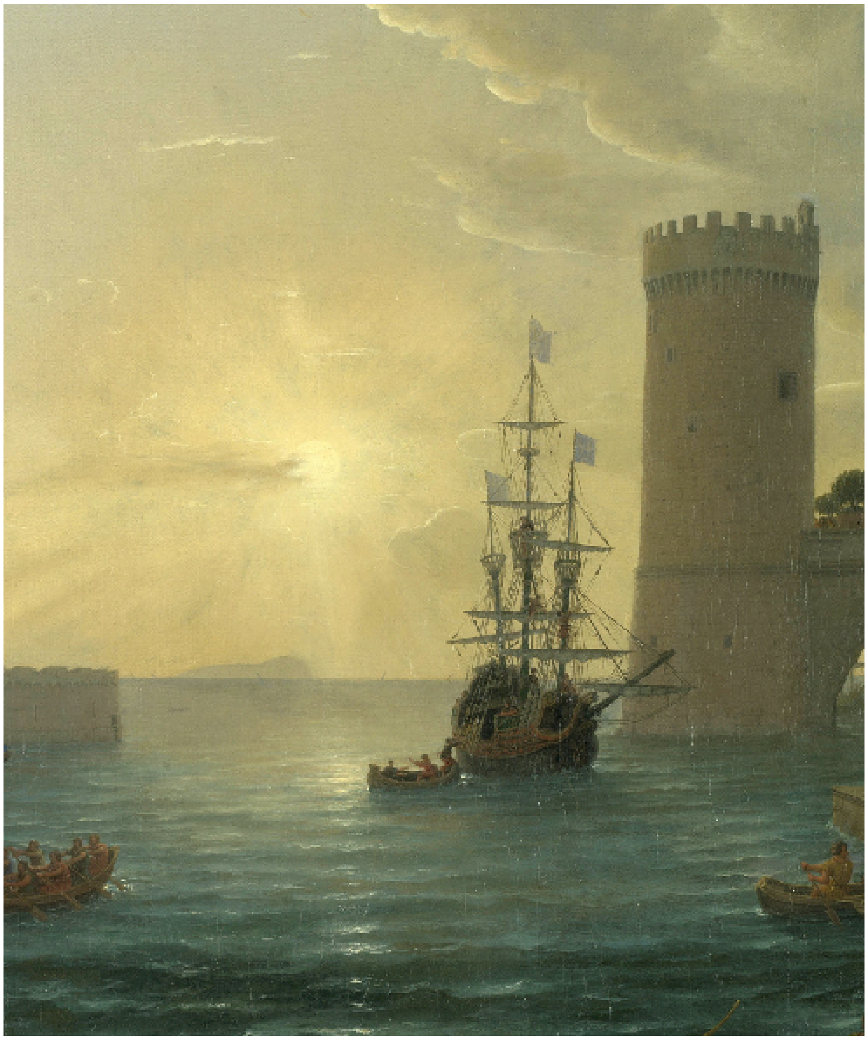

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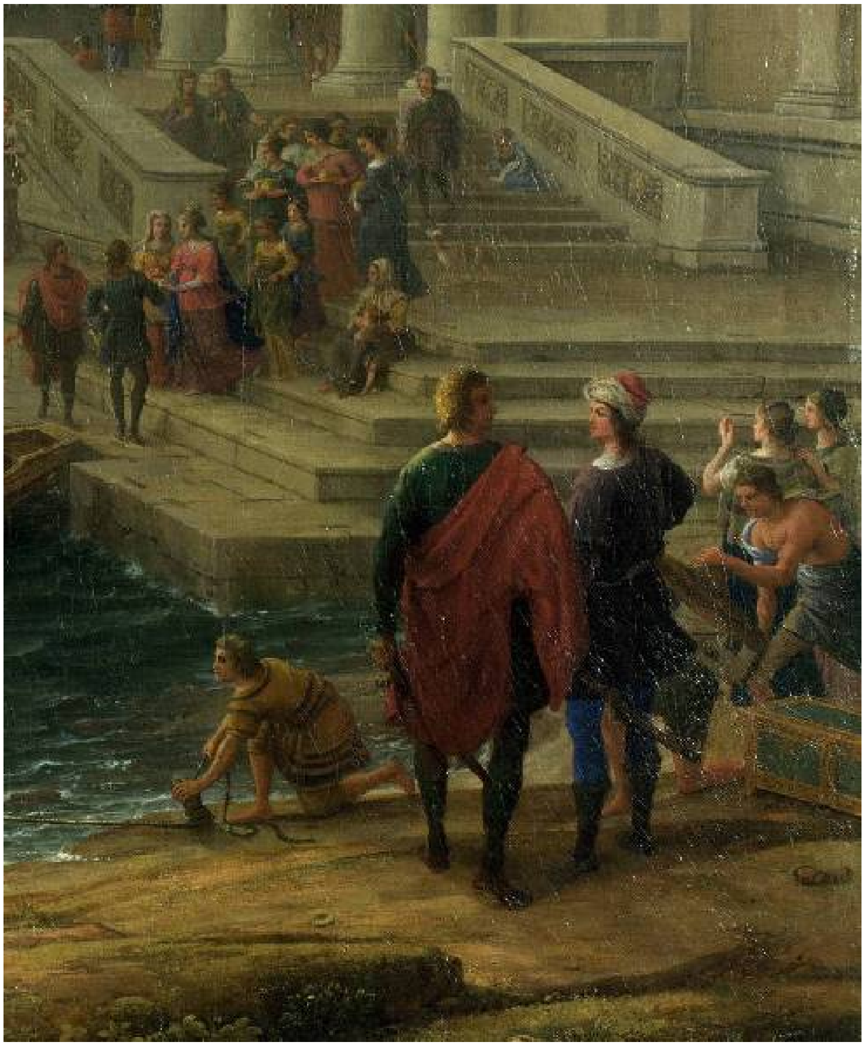

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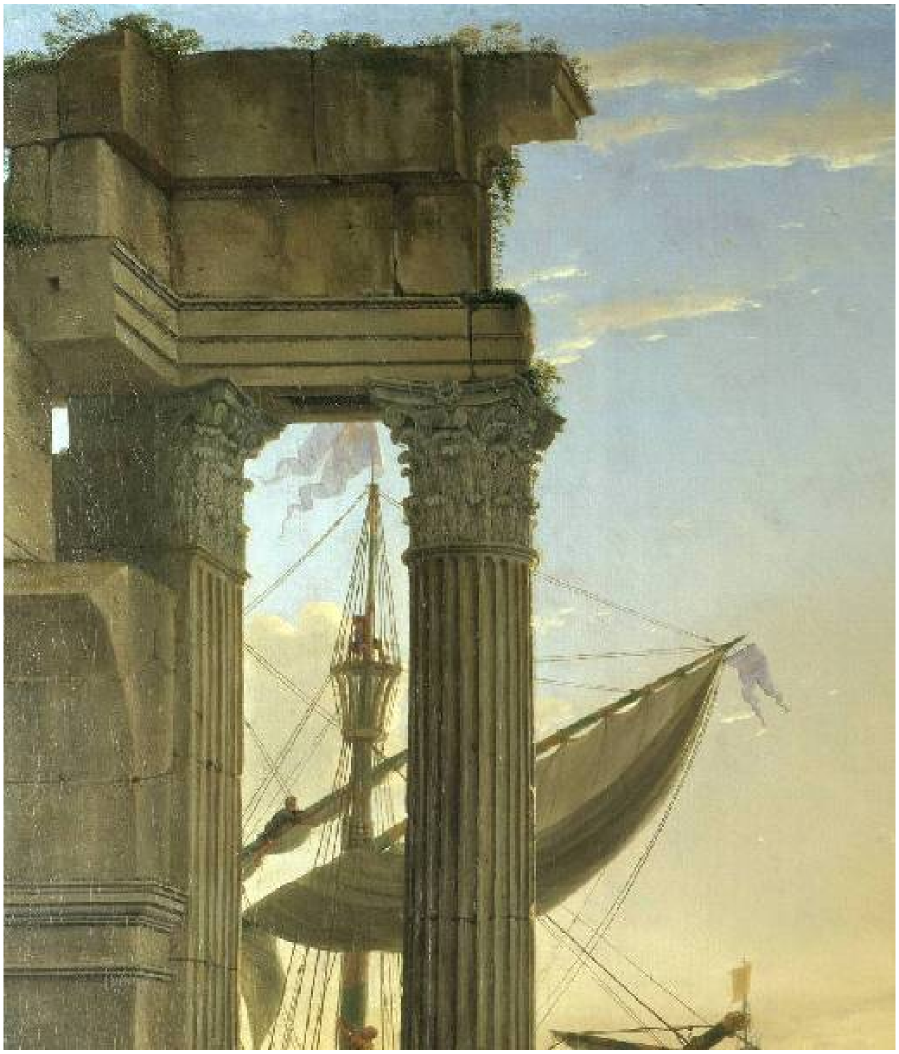

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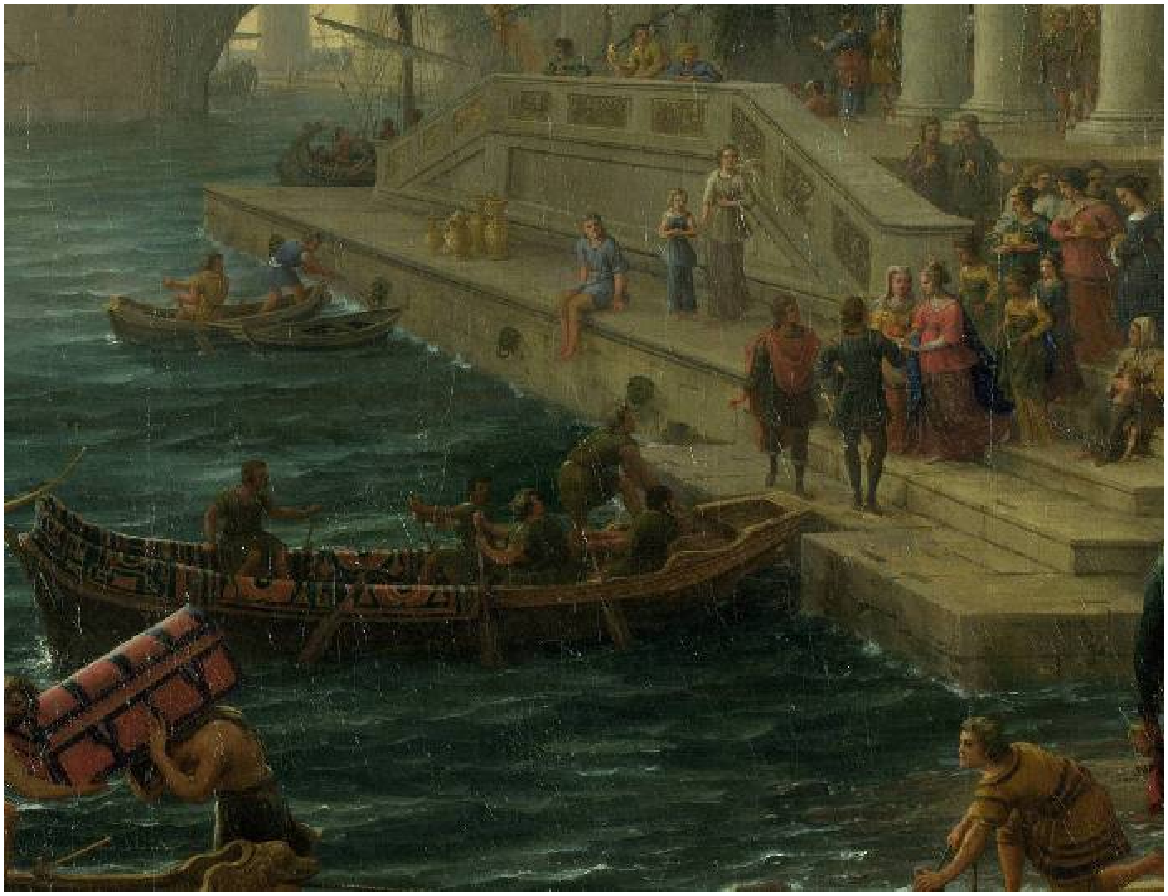

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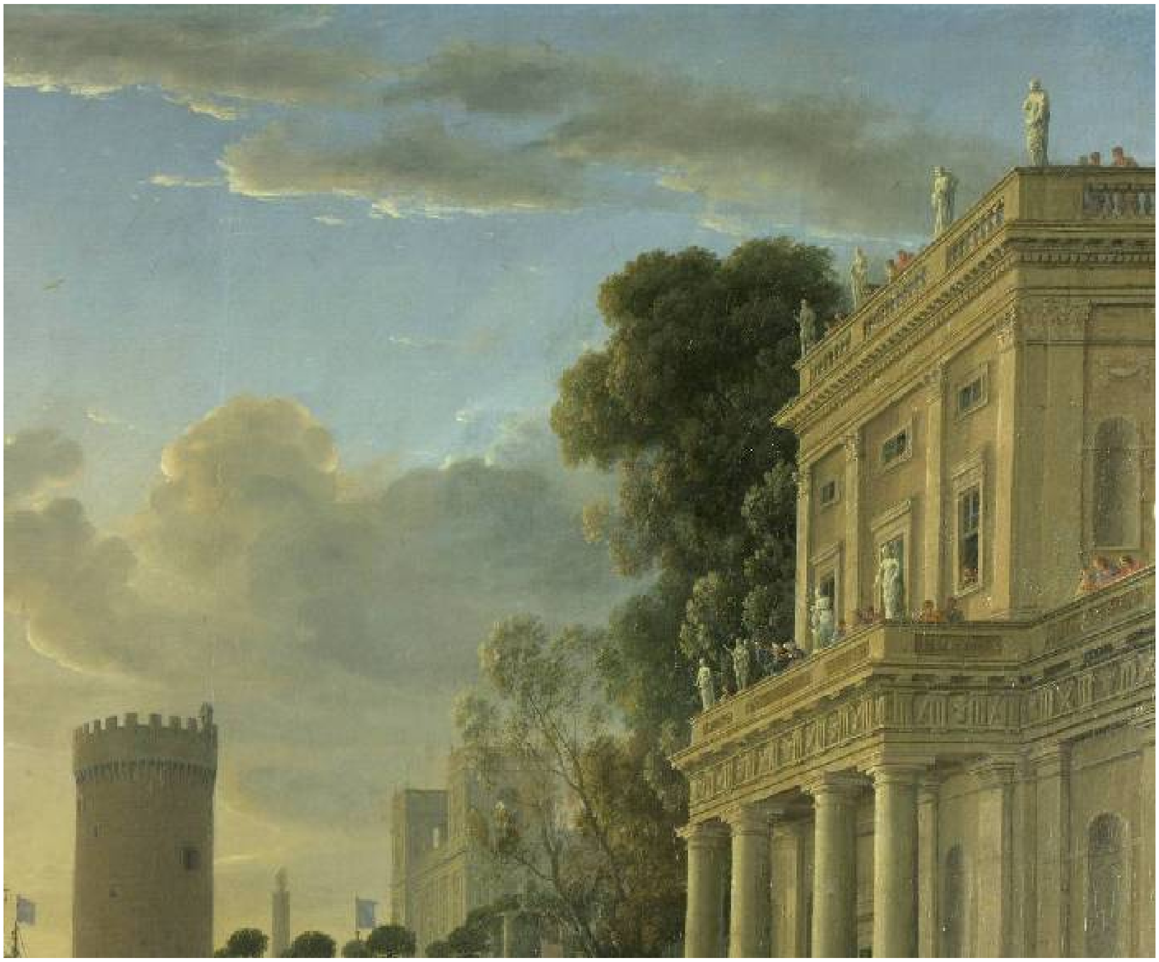

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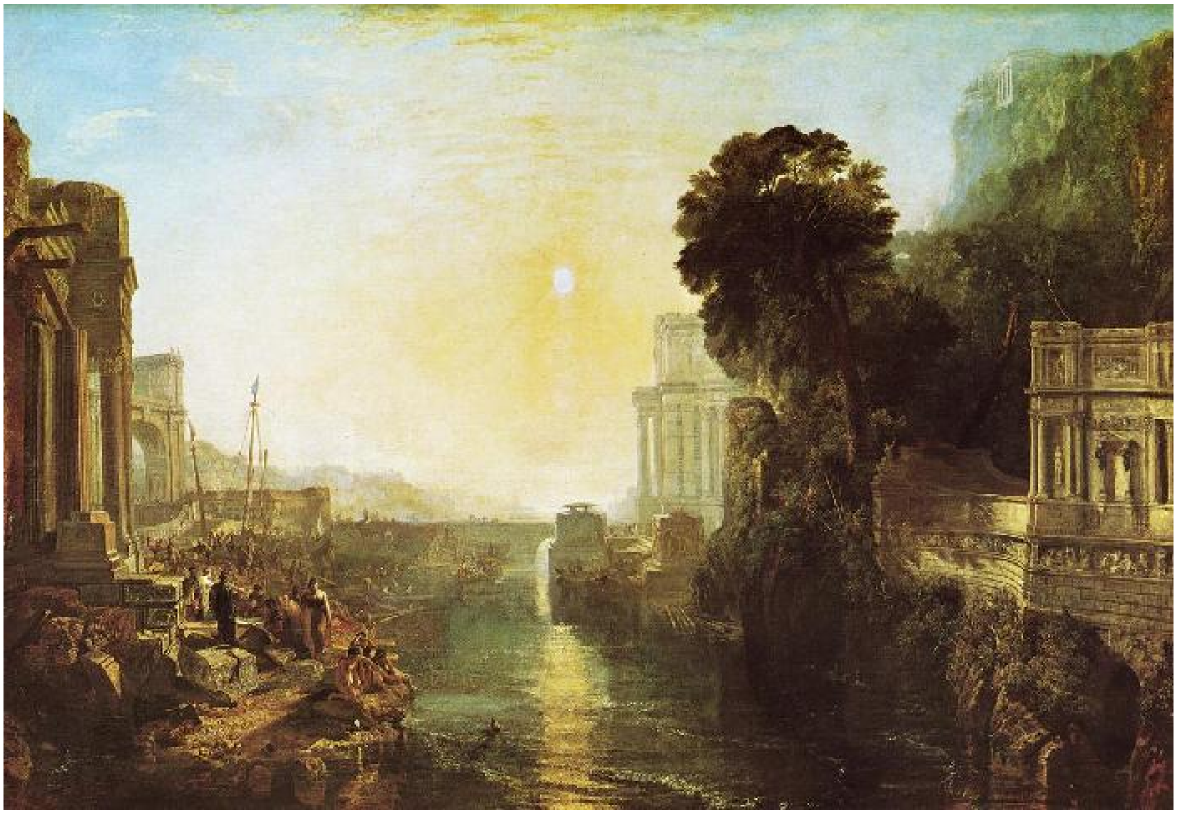
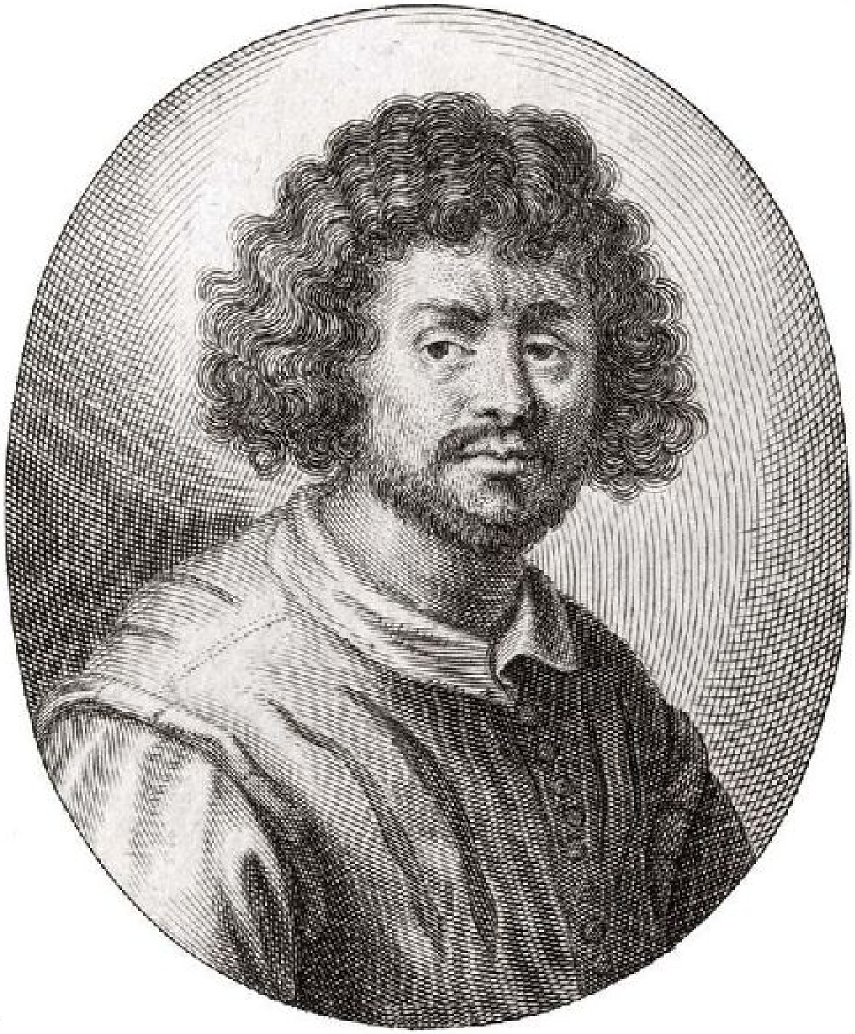
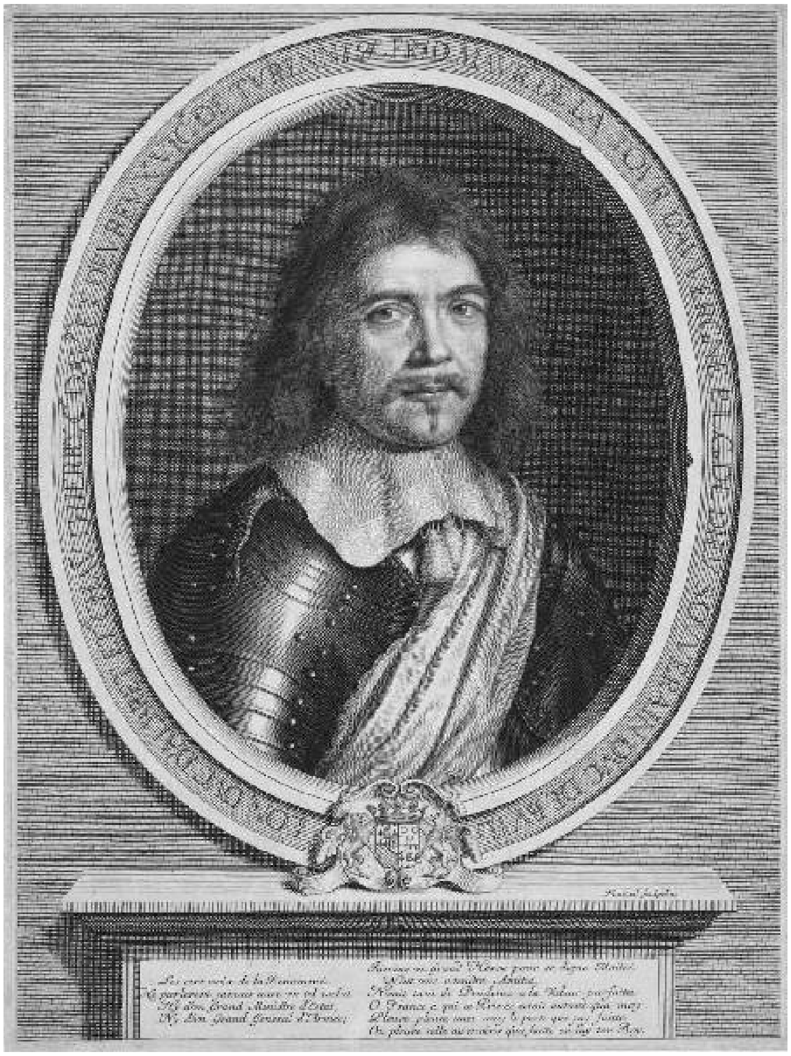


'Dido Building Carthage' by J. M. W. Turner



Early engraving of Claude



Frédéric Maurice de La Tour d'Auvergne, Duke of Bouillon (1605-1652) was ruler of the independent principality of Sedan, and a general in the French royal army. Maurice originally commissioned 'The Embarkation of the Queen of Sheba'

Las Meninas by Diego Velázquez

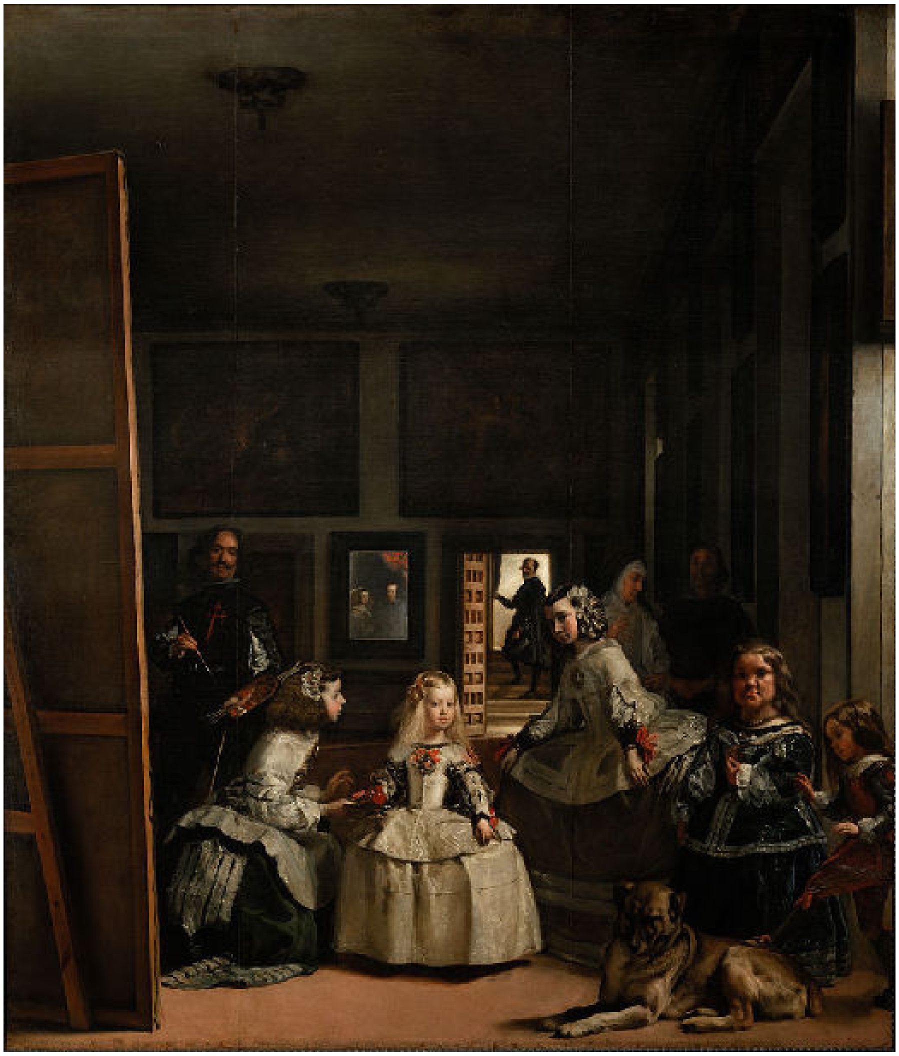
Diego Rodríguez de Silva y Velázquez (1599–1660) was the leading artist in the court of King Philip IV, and one of the most important painters of the Spanish Golden Age. He was an individualistic artist of the contemporary Baroque period, having established an unparalleled reputation as a portrait artist, painting many portraits of the Spanish Royal family and other notable European figures. *Las Meninas* (Spanish for 'The Maids of Honour') was produced in 1656 and is regarded by many as Velázquez' masterpiece, forming a complex and enigmatic composition. It portrays a large room in the Royal Alcázar of Madrid, revealing several figures, most identifiable from the Spanish court, seemingly caught in a single moment of unmediated pause. Some figures look out of the canvas towards the viewer, while others interact with each other.

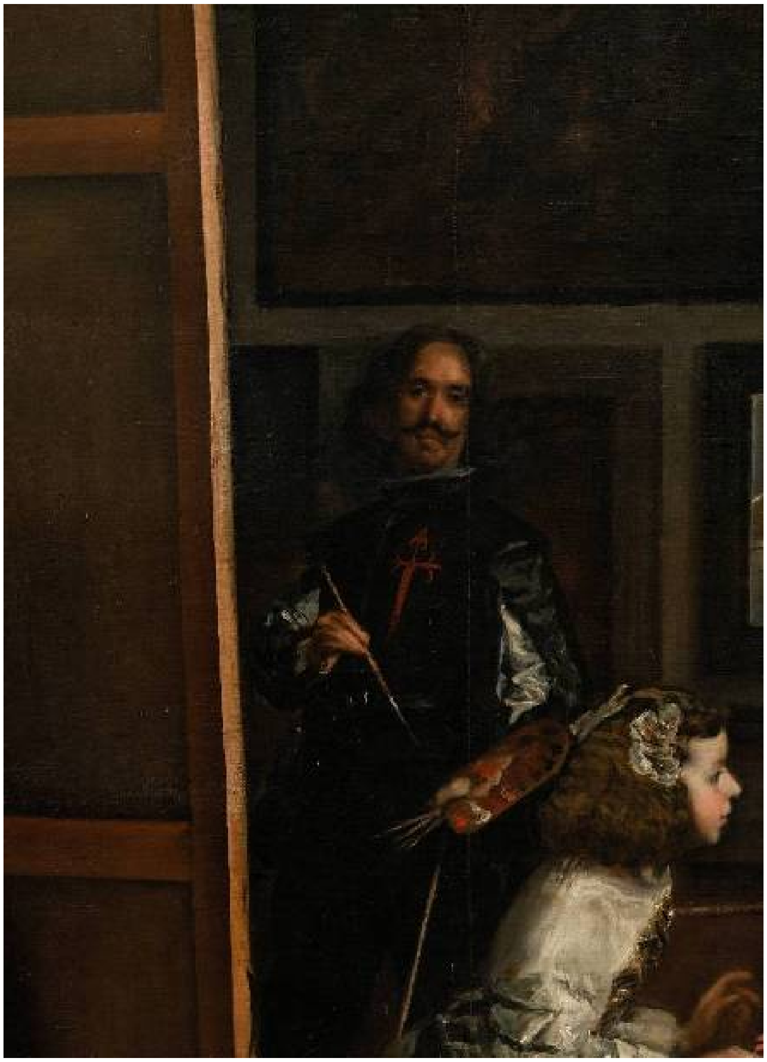
Philip IV's first wife, Elizabeth of France, had died in 1644 and their only son, Balthasar Charles, had died two years later. Lacking an heir, Philip married Mariana of Austria in 1649. Two years later she gave birth to Margaret Theresa, their first child and their only one at the time of the painting. Velázquez painted several portraits of Mariana and her children and although Philip himself resisted being portrayed in his old age, he did allow Velázquez to include him in *Las Meninas*. In the early 1650's he gave Velázquez the Pieza Principal (main room) of the late Balthasar Charles's living quarters, by then serving as the palace museum, to use as his studio. It is here that the famous painting is set. Philip had his own chair in the studio and would often sit and watch Velázquez at work. Although constrained by rigid etiquette, the art-loving king seems to have had a genuinely close relationship with the artist. After Velázquez' death, he wrote "I am crushed" in the margin of a memorandum on the choice of his successor.

In the composition, the young Infanta Margaret Theresa is surrounded by her entourage of maids of honour, chaperone, bodyguard, two dwarfs and an accompanying dog. One of the dwarfs playfully kicks at the dog, adding a sense of mischievousness to the scene. Meanwhile, Velázquez portrays himself working at a large canvas behind them. The artist peers outwards, beyond the pictorial space to where we, the viewer of the painting, would stand. In the background there is a mirror that reflects the upper bodies of the king and queen. They appear to be placed outside the picture space in a position similar to that of the viewer, although some scholars have speculated that their image is a reflection from the painting Velázquez is working on. All in all, the image is a provoking commentary on the divide between reality (where we and the king and queen are standing) and representation, where the members of the family and attendants are portrayed. In the history of art, it is rare for a painter to possess the confidence and originality to include himself in a portrait of a Royal patron, but in *Las Meninas* Velázquez has by all accounts achieved this difficult feat.

The painting has been cut down on both the left and right sides. It was damaged in the fire that destroyed the Alcázar in 1734, and was restored by the court painter Juan García de Miranda (1677–1749). The left cheek of the Infanta was almost completely repainted to compensate for a substantial loss of pigment. After its rescue from the fire, the painting was inventoried as part of the Royal Collection in 1747–48, and the Infanta was misidentified as Maria Theresa, Margaret Theresa's older half-sister, an error that was repeated when the painting was inventoried at the new Madrid Royal Palace in 1772. The 1794 inventory reverted to a version of the earlier title, *The Family of Philip IV*, which was repeated in the records of 1814. The painting entered the collection of the Museo del Prado on its foundation in 1819. In 1843, the Prado catalogue listed the work for the first time as *Las Meninas*.

In recent years, the picture has suffered a loss of texture and hue. Due to exposure to pollution and crowds of visitors, the formerly vivid contrasts between blue and white pigments in the costumes of the female attendants have faded. The painting was last cleaned in 1984 under the supervision of the American conservator John Brealey, to remove a "yellow veil" of dust that had gathered since the previous restoration in the nineteenth century. The cleaning provoked, according to the art historian Federico Zeri, "furious protests, not because the picture had been damaged in any way, but because it looked different". However, in the opinion of López-Rey, the "restoration was impeccable". Due to its size, importance and immense national value, *Las Meninas* is never lent out for exhibition.





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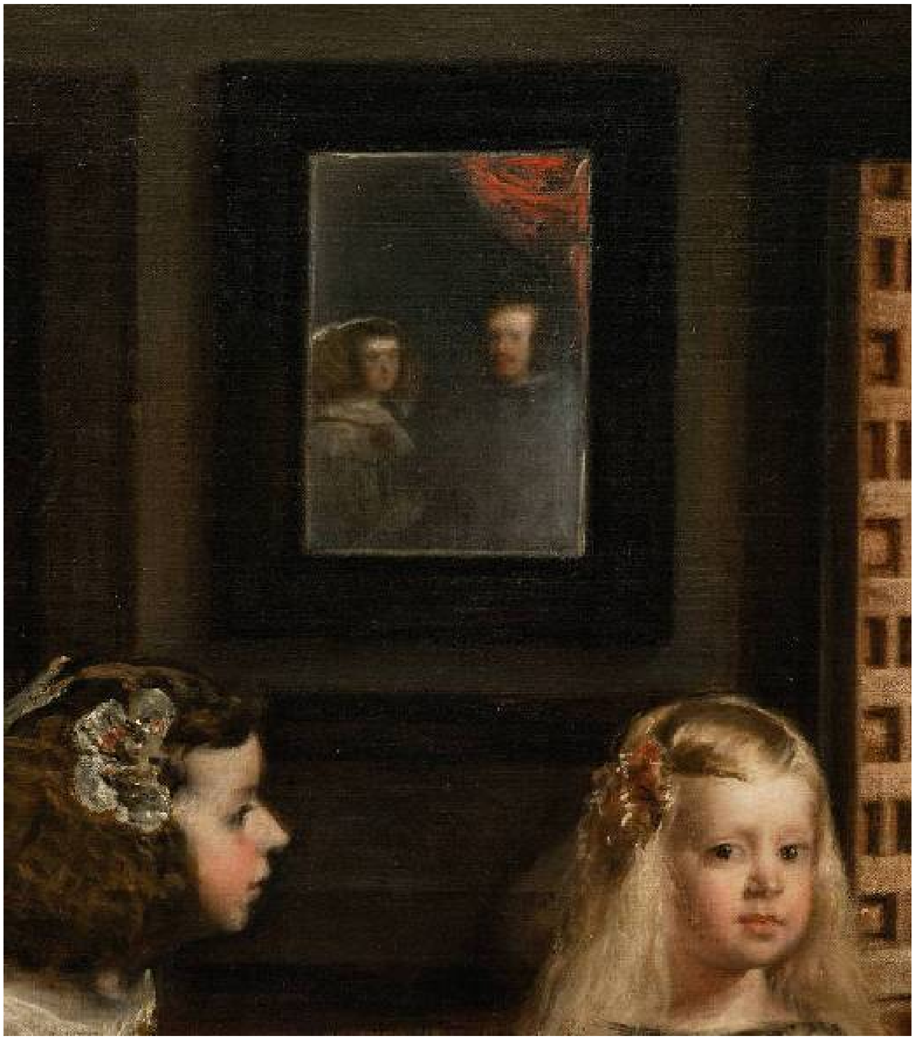

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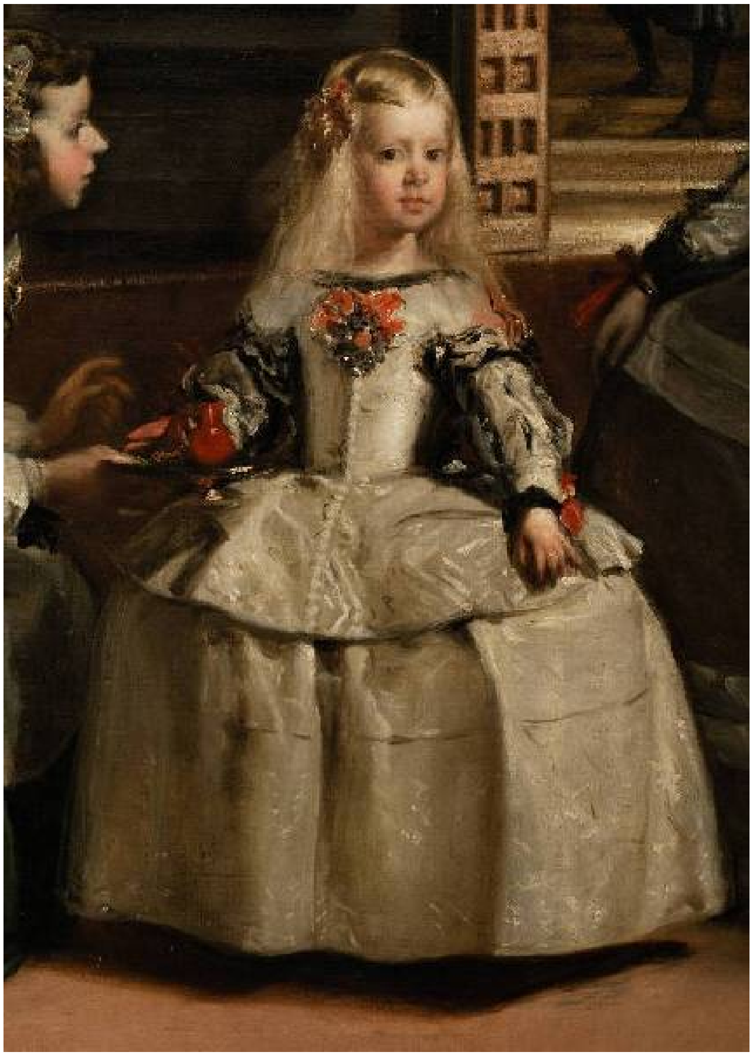

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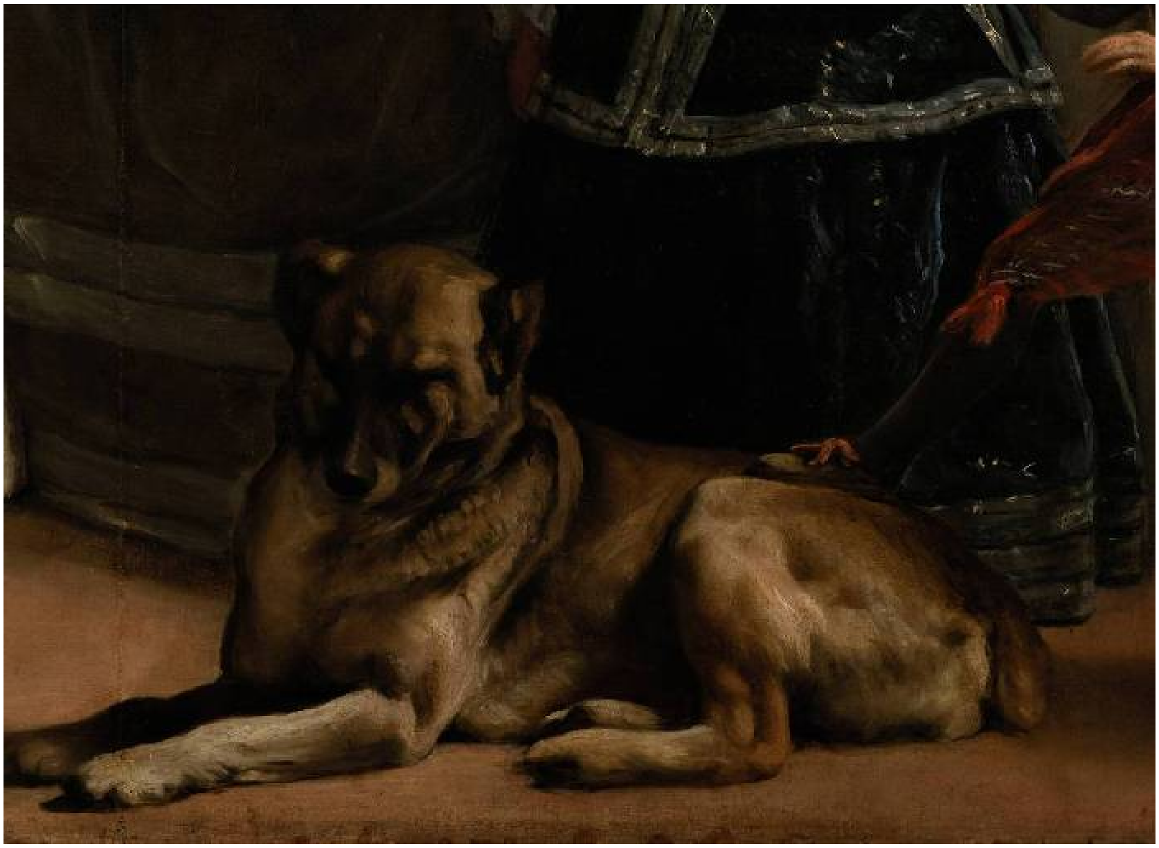

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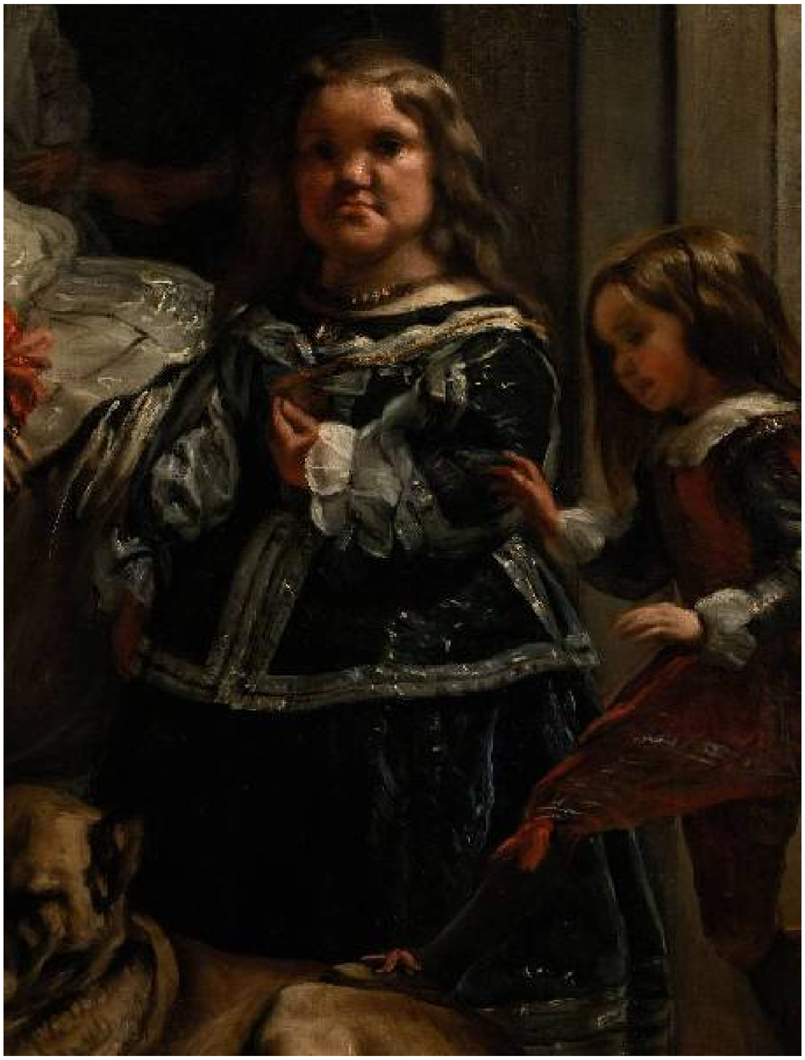

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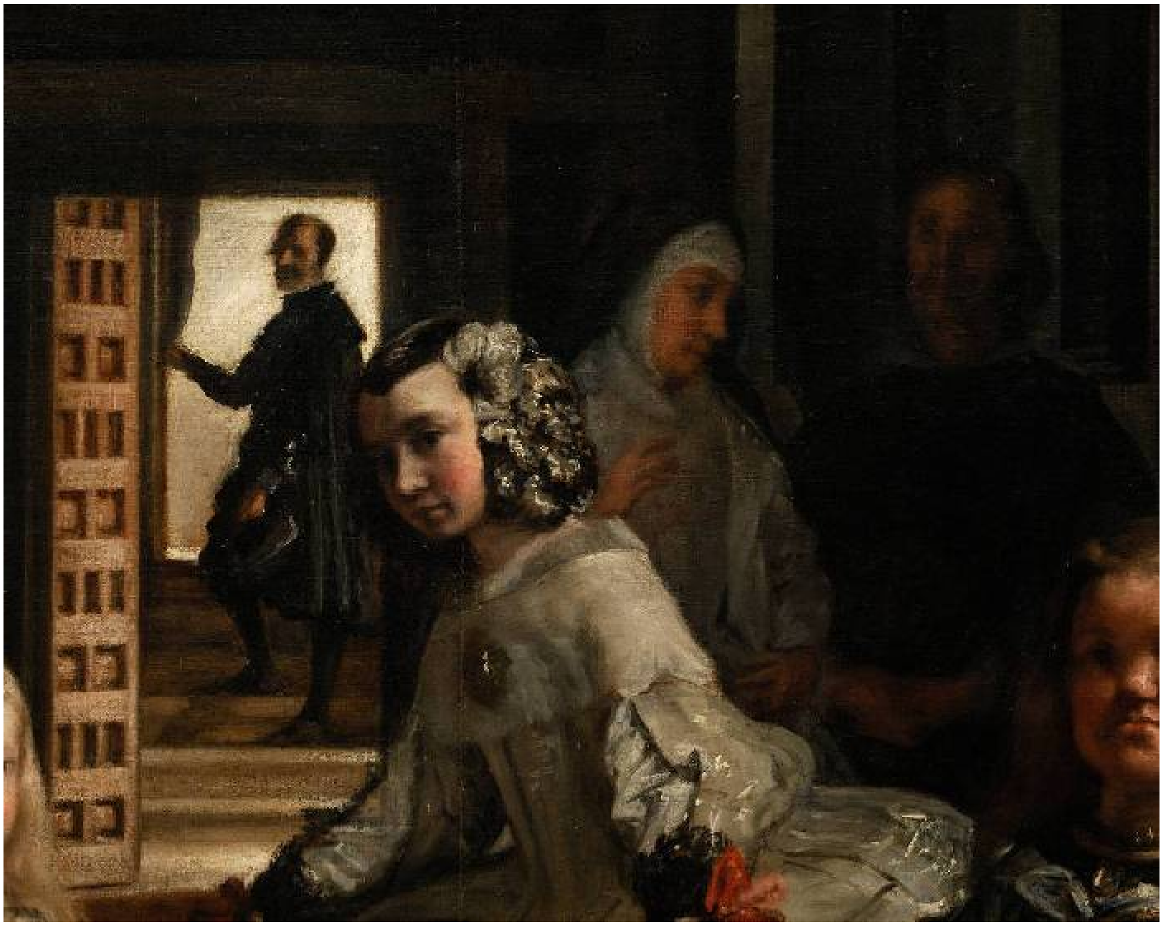

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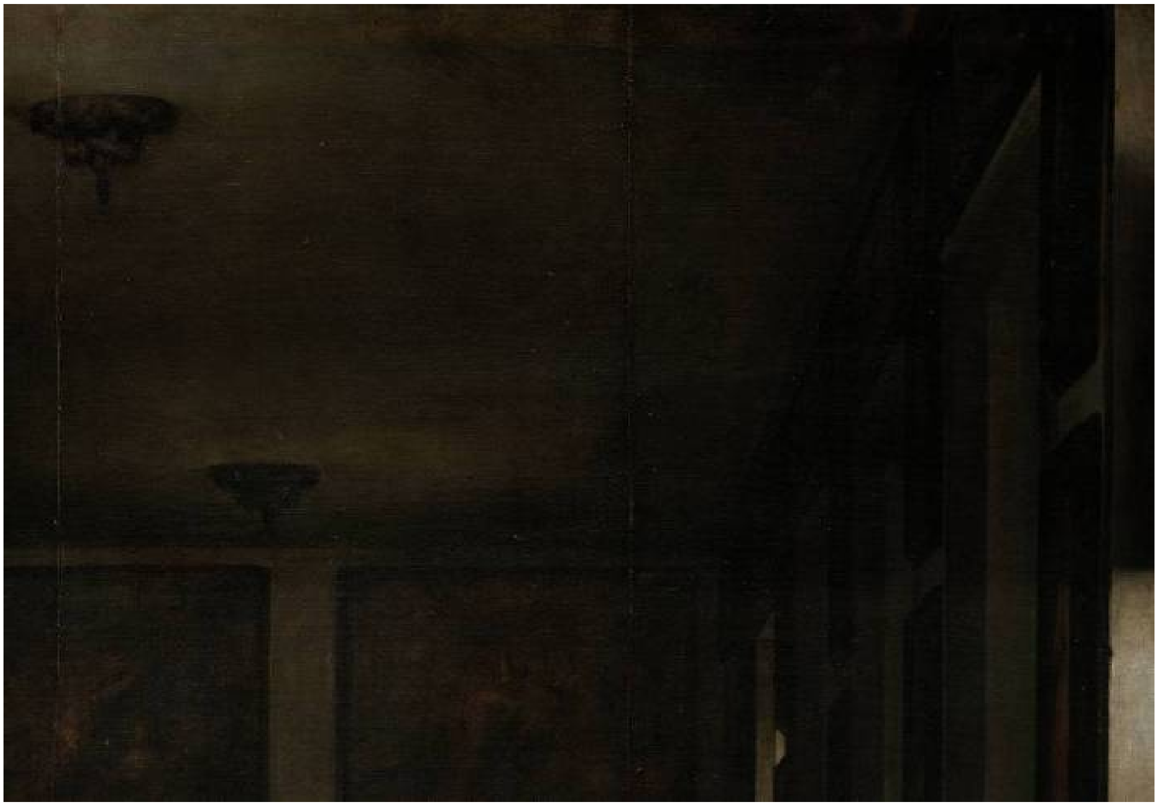

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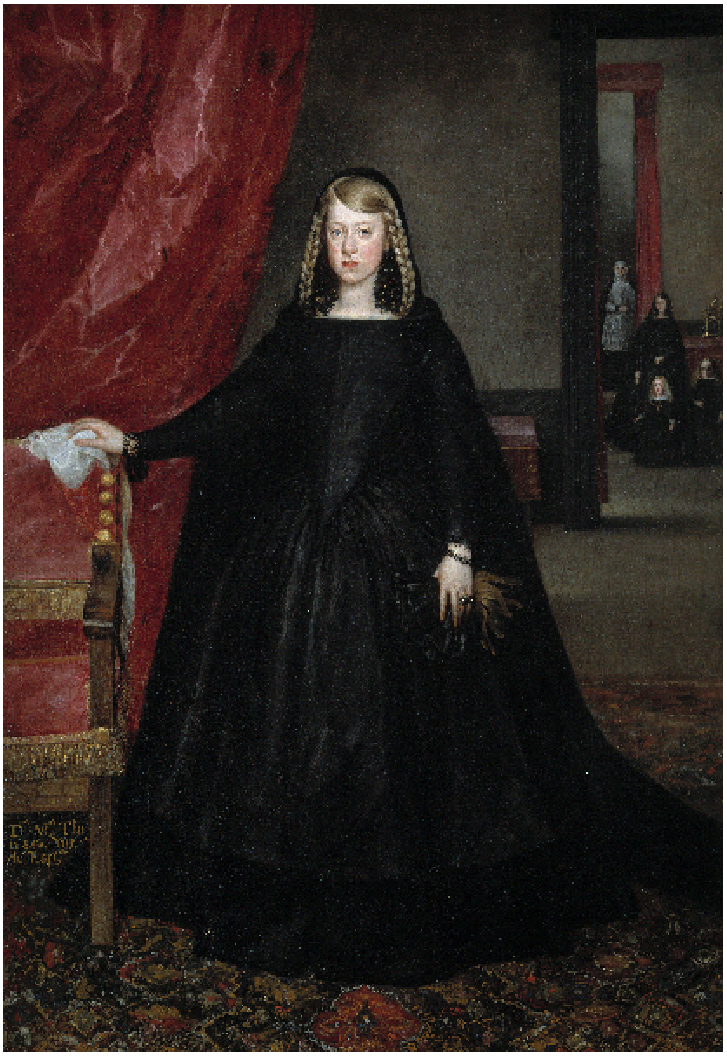
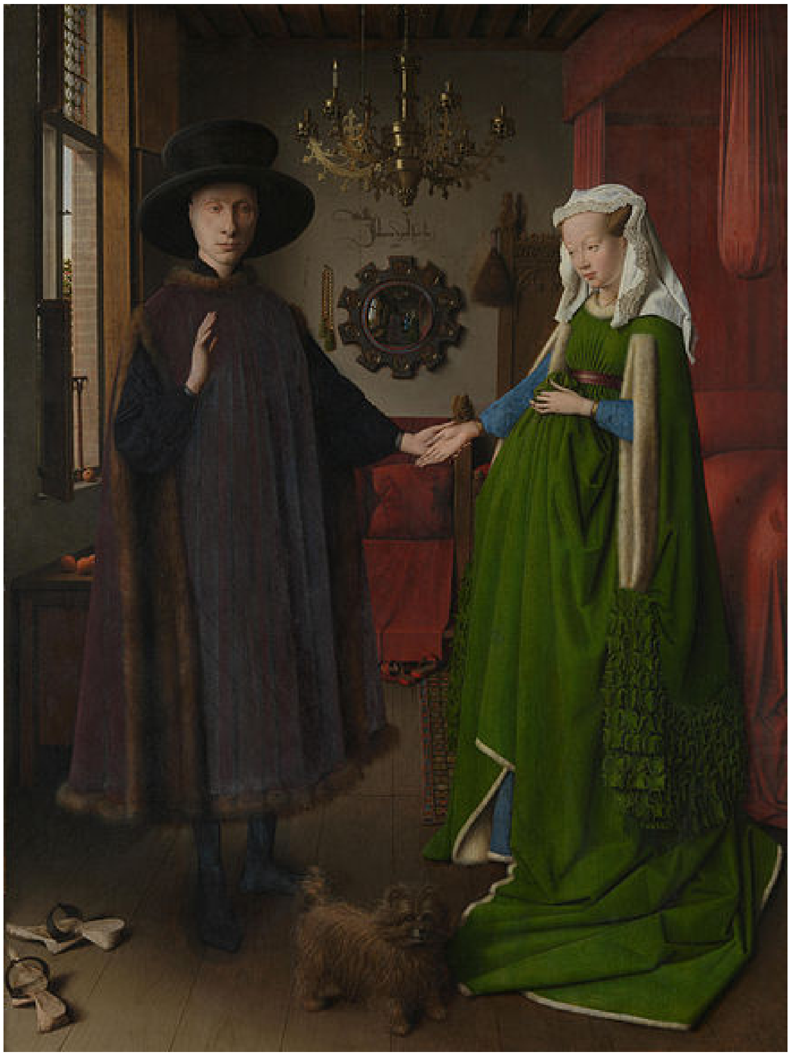
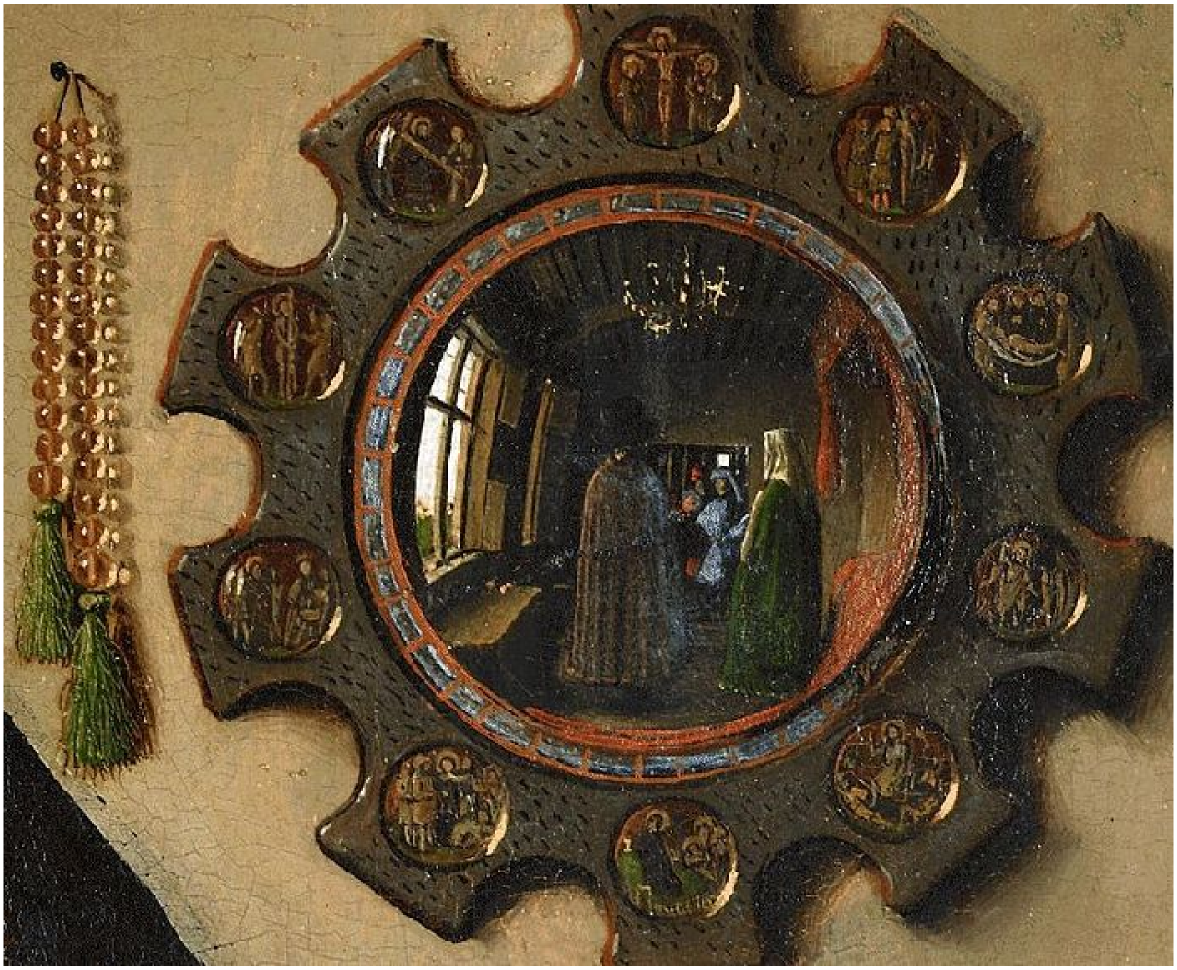


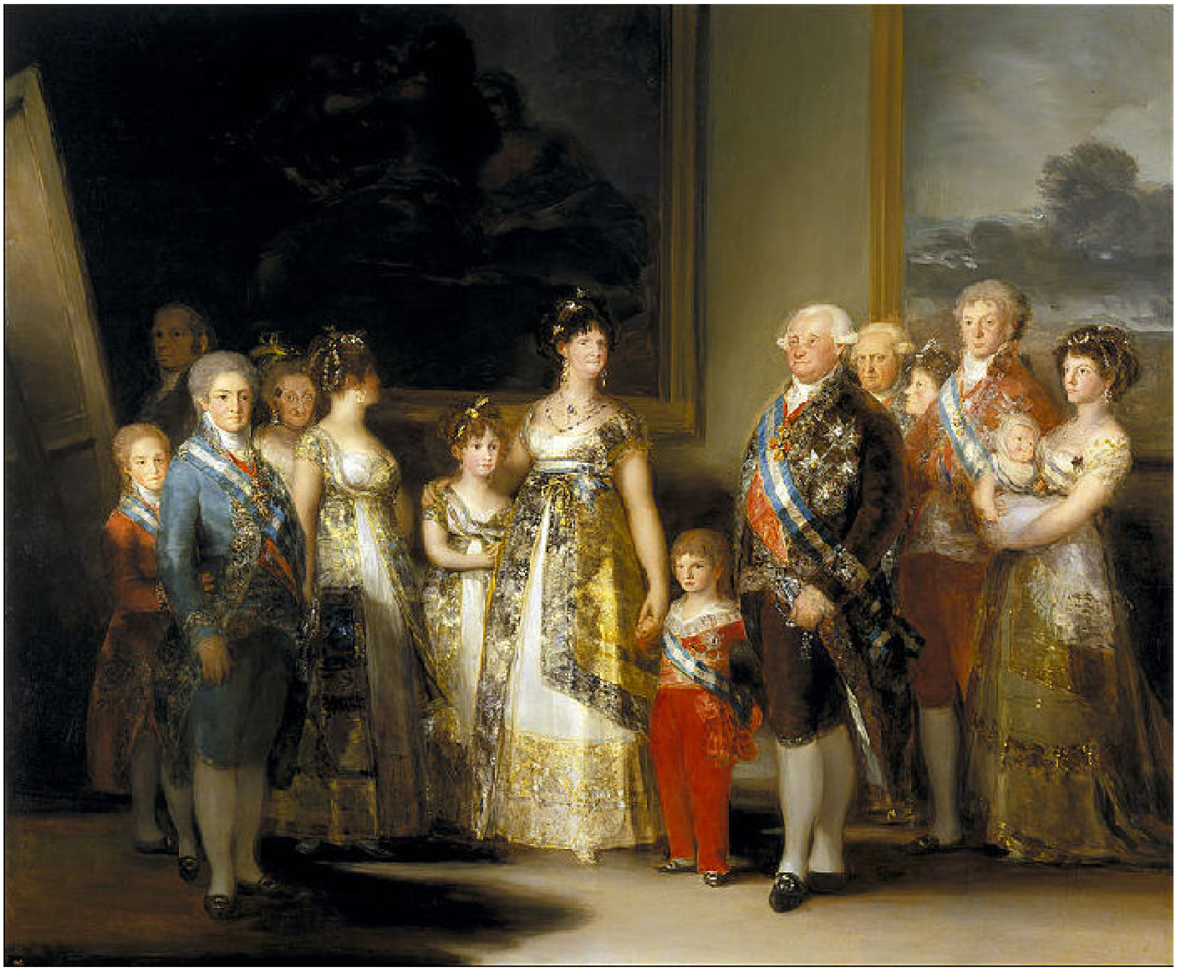
The Infanta Margaret Theresa (1651–73), in mourning dress for her father in 1666, by Juan del Mazo. The background figures include her young brother Charles II and the dwarf Maribarbola, also depicted in 'Las Meninas'. She left Spain for her marriage in Vienna the same year.



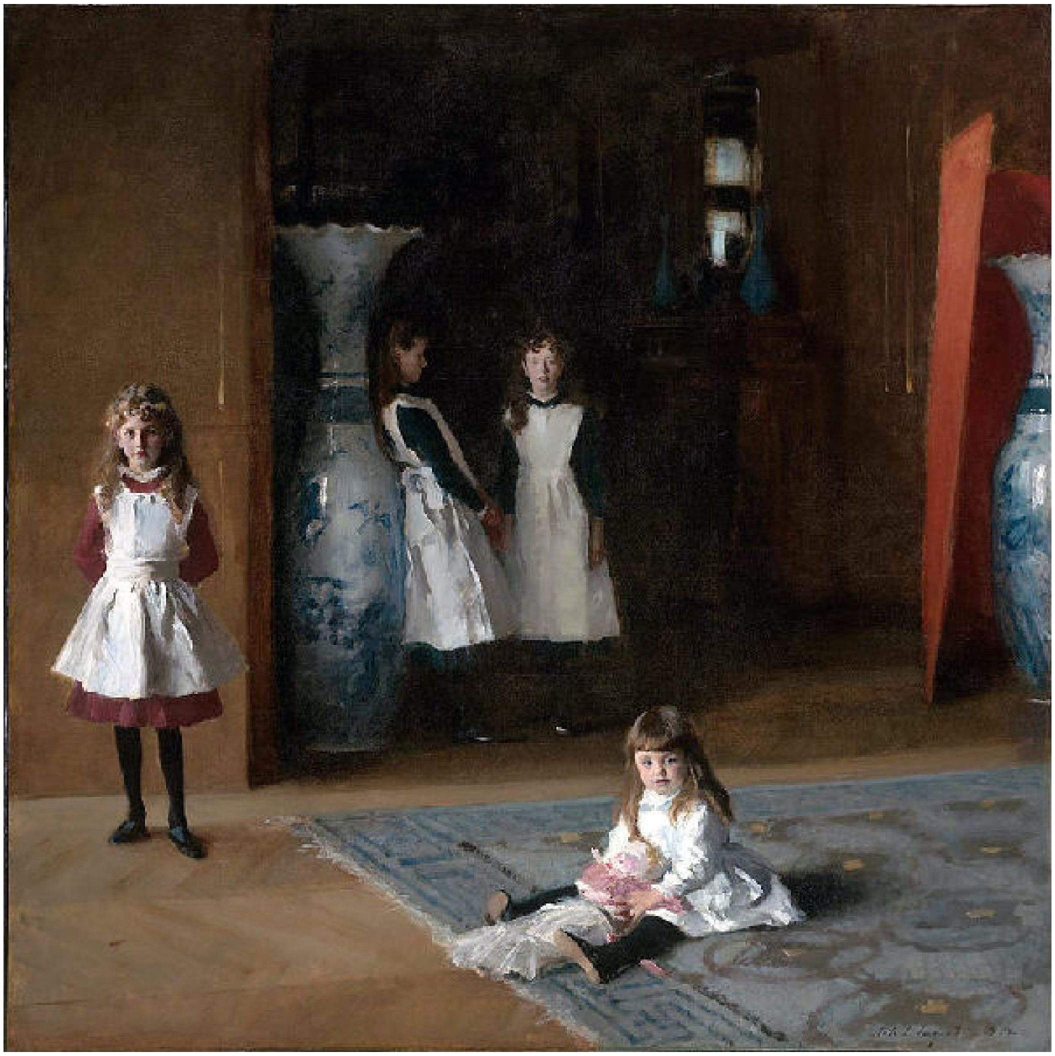
In the ‘Arnolfini Portrait’ (1434), Jan van Eyck uses an image reflected in a mirror in a manner similar to Velázquez’ ‘Las Meninas’.



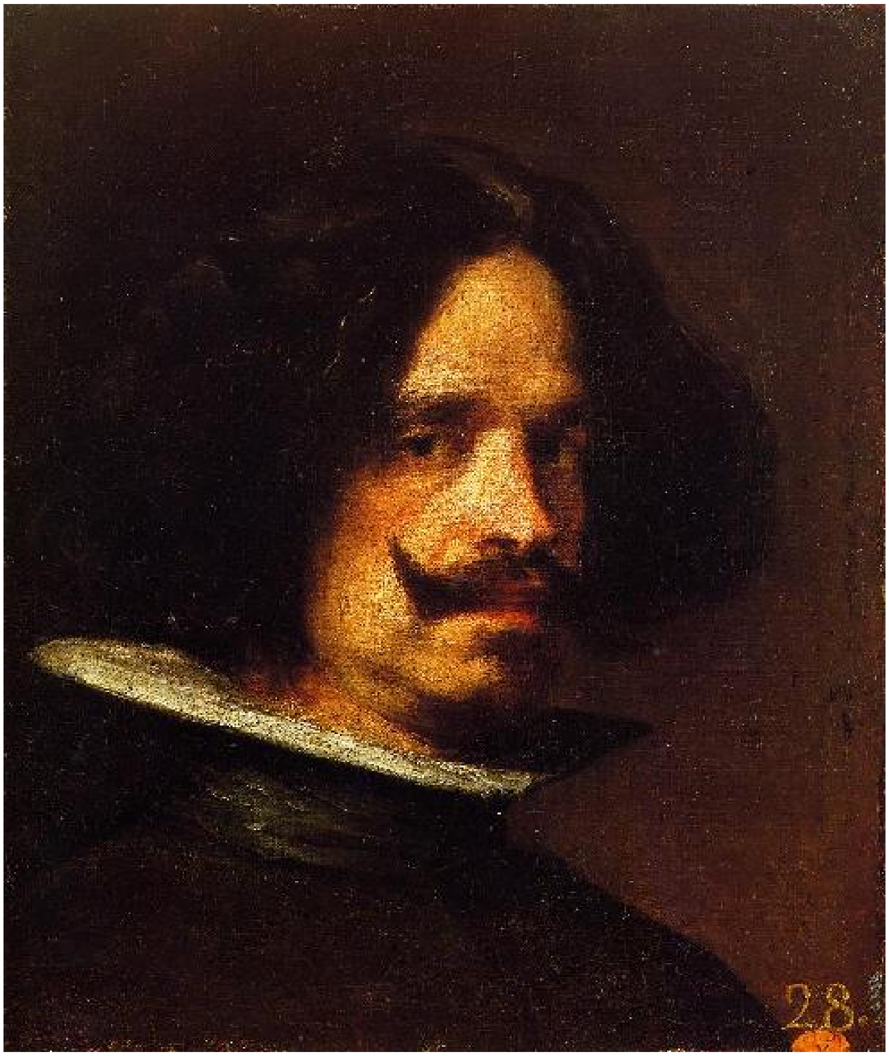
Detail of the mirror in van Eyck's 'Arnolfini Portrait'



Francisco Goya's 'Charles IV of Spain and His Family', which was influenced by 'Las Meninas', though it is less sympathetic towards its subjects than Velázquez' portrait.



Another masterpiece inspired by Velázquez' group portrait: 'The Daughters of Edward Darley Boit' by John Singer Sargent, 1882, Boston Museum of Fine



Velázquez, self portrait, c. 1640

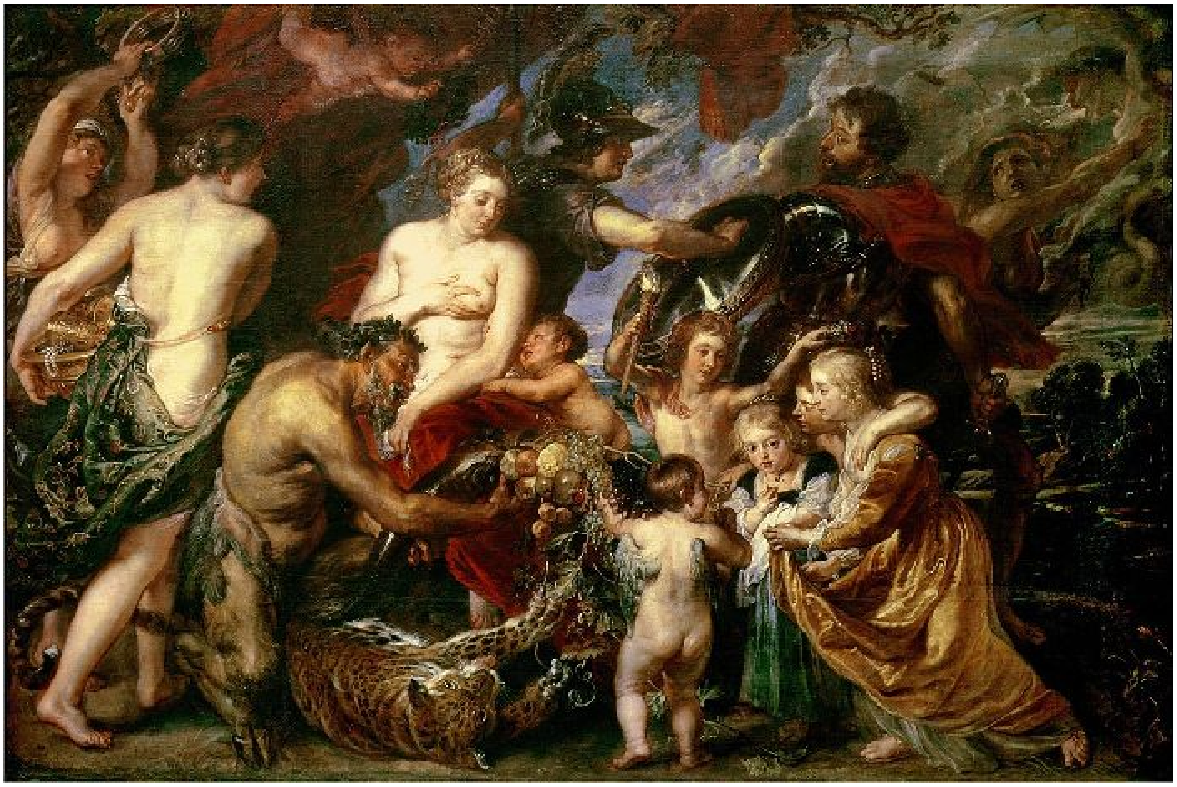
Peace and War by Sir Peter Paul Rubens

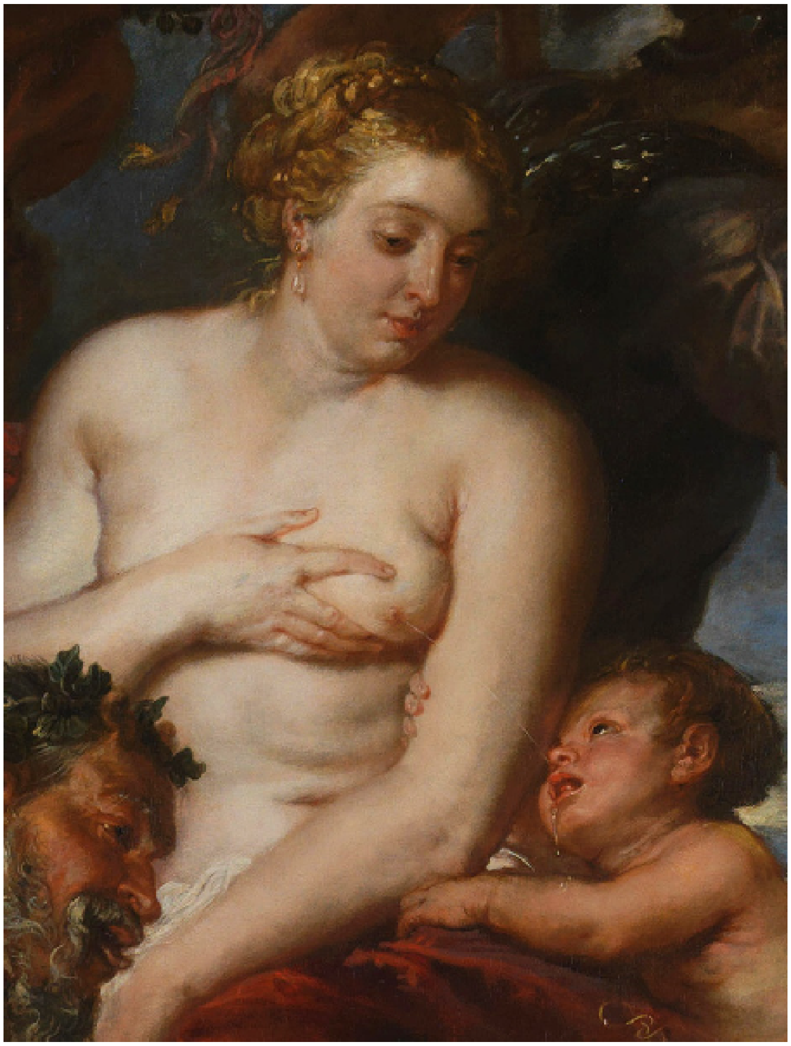
The most renowned painter of seventeenth century Europe, Sir Peter Paul Rubens (1577-1640) was a Flemish and Netherlandish artist. A proponent of an extravagant Baroque style that emphasised movement, colour and sensuality, Rubens is well known for his Counter-Reformation altarpieces, portraits, landscapes, and history paintings of mythological and allegorical subjects. *Peace and War*, a large and impressive canvas, now held in London's National Gallery, was produced as an attempt to secure peace negotiations between England and Spain, when Rubens was serving in his role as envoy to Philip IV of Spain. Due to his confident demeanour and courtly manners Rubens was quick to secure the patronage of nobles, serving on many diplomatic missions — entirely outside of his sphere as an artist — throughout his life. In 1630 he presented *Peace and War* to Charles I of England, the greatest art collector of the day, as a gift and the King was delighted with the painting.

The central female figure represents the Roman goddess Pax (Peace), here in her personification as Ceres, the goddess of the earth, sharing her bounty with the various figures of the foreground. As a display of her fecundity, she is illustrated as actually squirting milk from her breast into a child's mouth. The children of the composition have been identified as portraits of the children of Rubens' host, Sir Balthasar Gerbier, a painter-diplomat in the service of Charles I.

To the right of Pax is Minerva, goddess of wisdom. She drives away Mars, the god of war, and Alecto, the fury of war. A winged cupid and the goddess of marriage, Hymen, lead the children (the fruit of marriage) to a cornucopia, or horn of plenty. The satyr and leopard are part of the entourage of Bacchus, another fertility god and leopards draw Bacchus' chariot. Two nymphs or maenads approach from the left, one bringing riches, the other dancing to a tambourine. A putto holds an olive wreath, a symbol of peace, and the caduceus (winged staff) of Mercury, messenger of the gods.

It is a picture of two halves, with the joys and benefits of peace celebrated in brilliant colour in the foreground, as a winged cupid and the goddess of marriage, Hymen, lead the children (the fruits of marriage) to concord. Yet, in the background of the image, the horrors and mindlessness of war are starkly depicted in gloomy hues. It is the terrifying face of Alecto, the fury of war, in the right of the canvas that strongly underlines terror of war.





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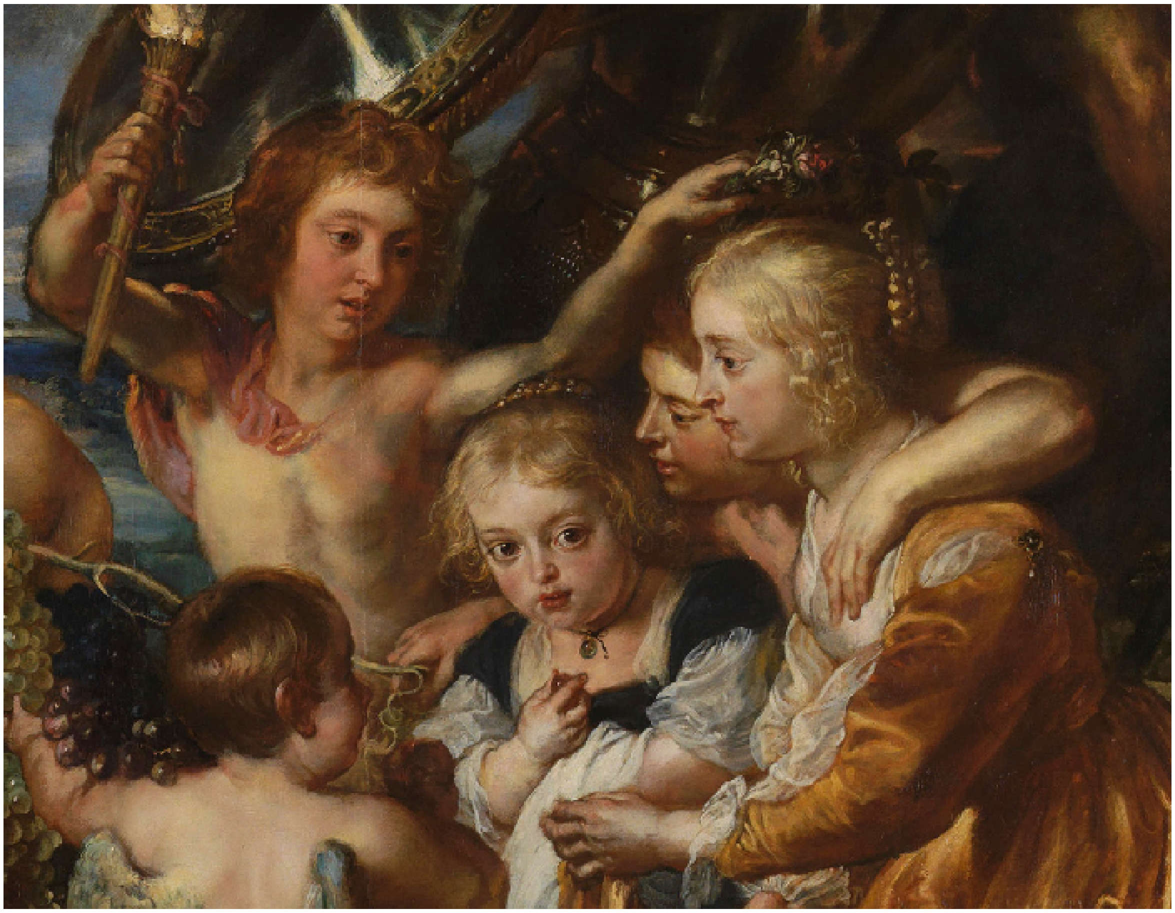

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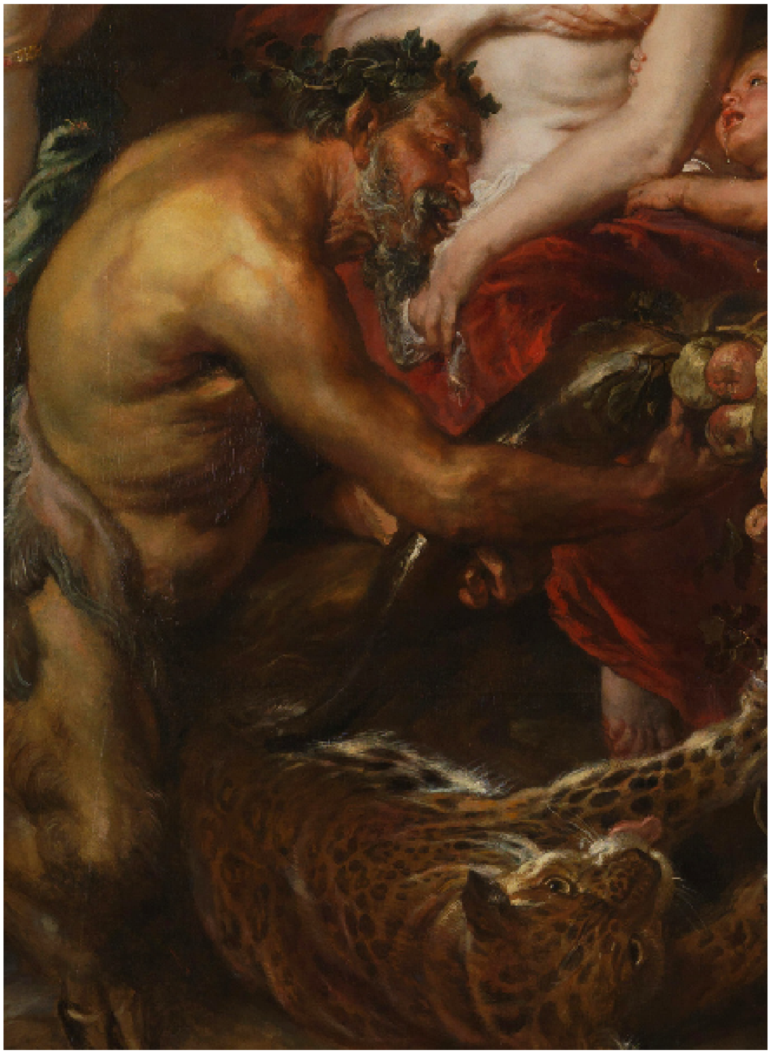

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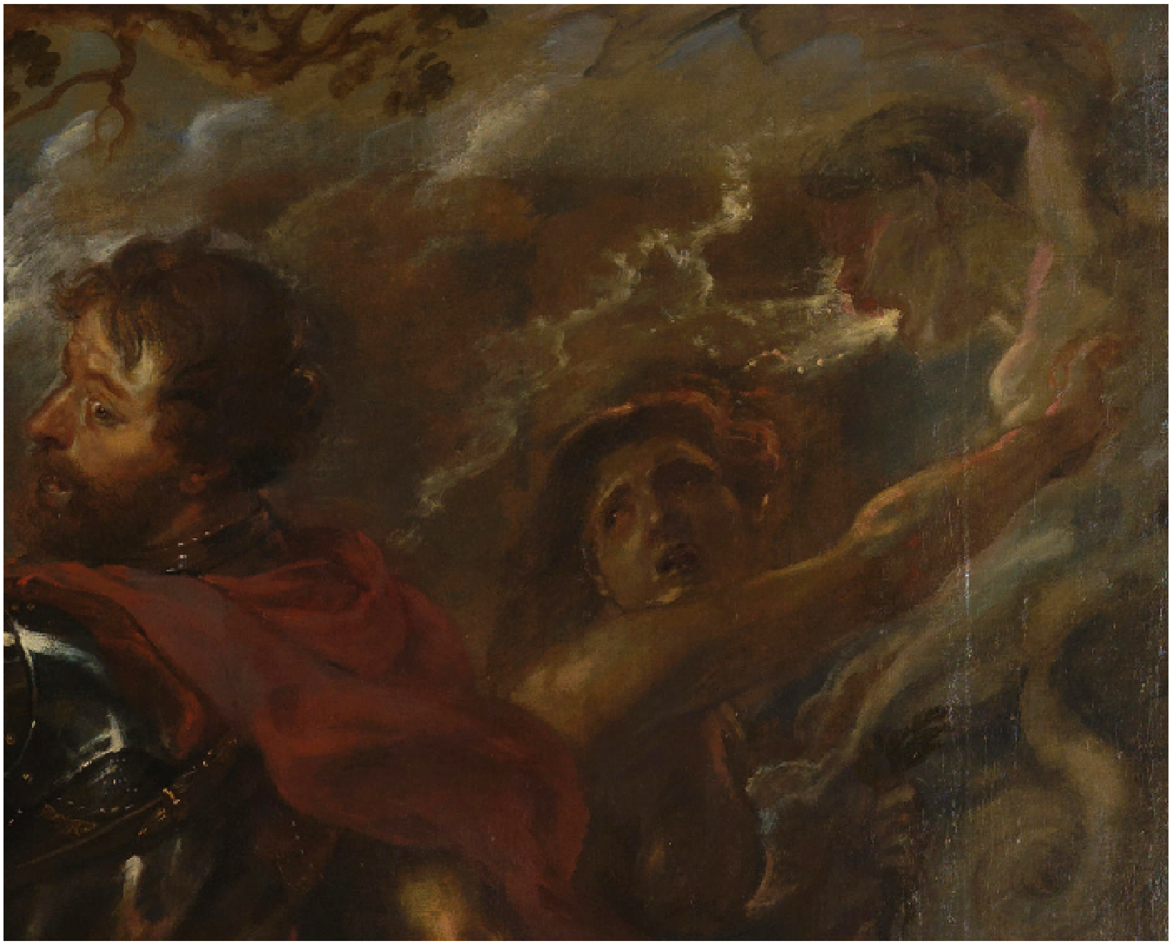

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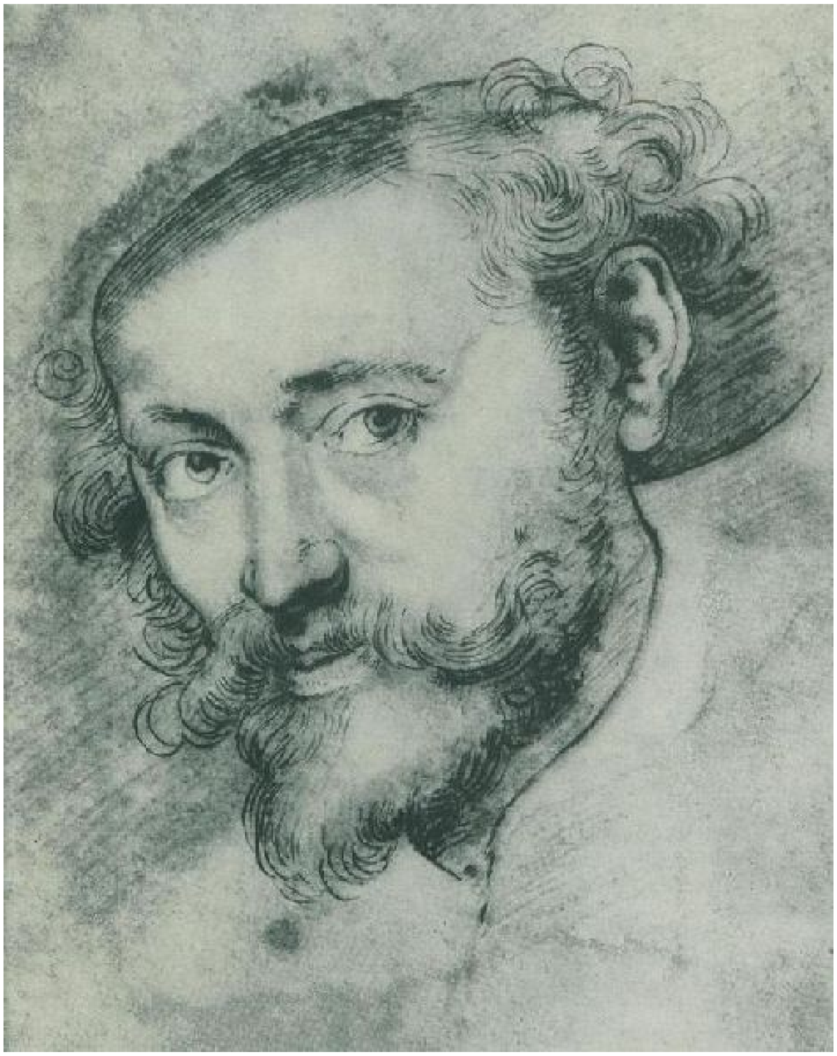
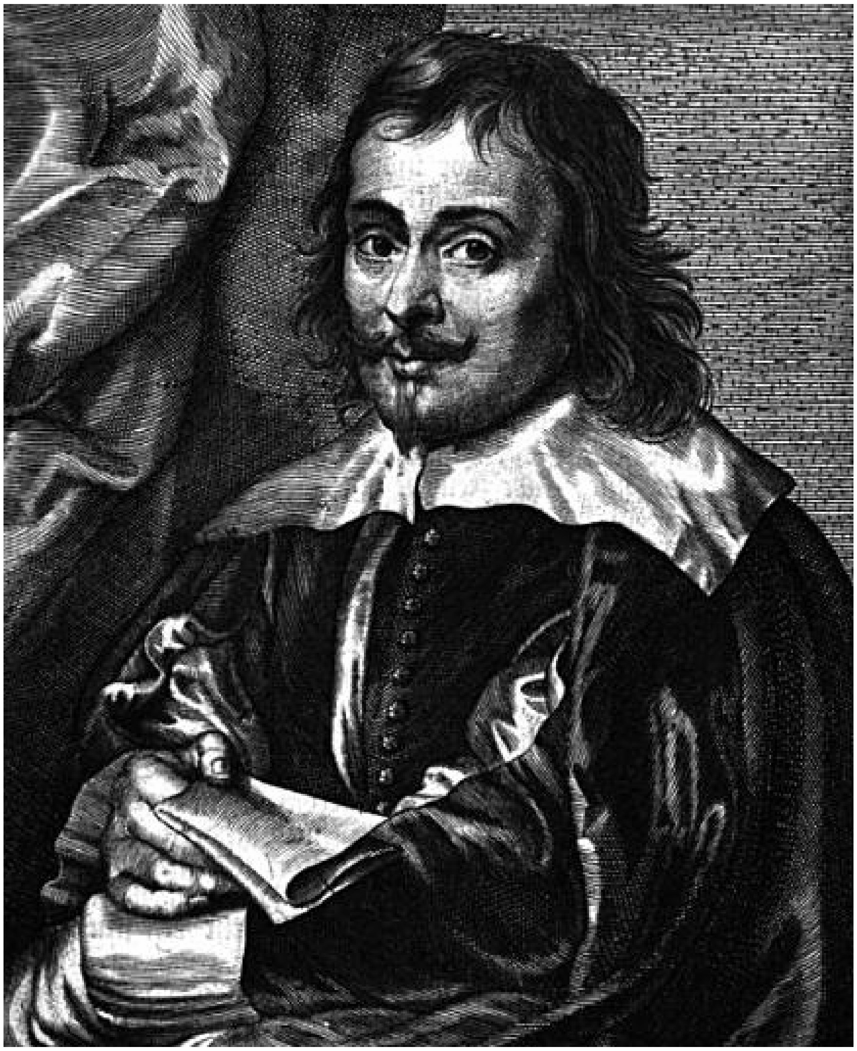


Possible self portrait of Rubens as a young man



Rubens' host in England, Sir Balthasar Gerbier (1592-1663) was an Anglo-Dutch courtier, diplomat, art advisor, miniaturist and architectural designer.

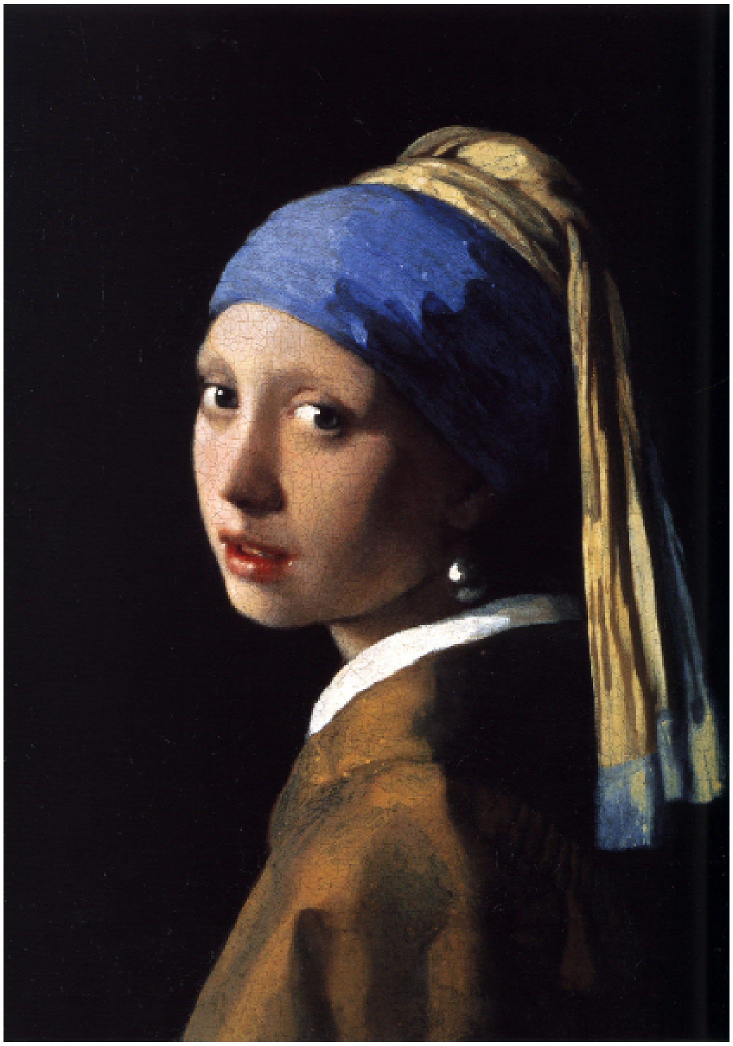
The Girl with the Pearl Earring by Johannes Vermeer

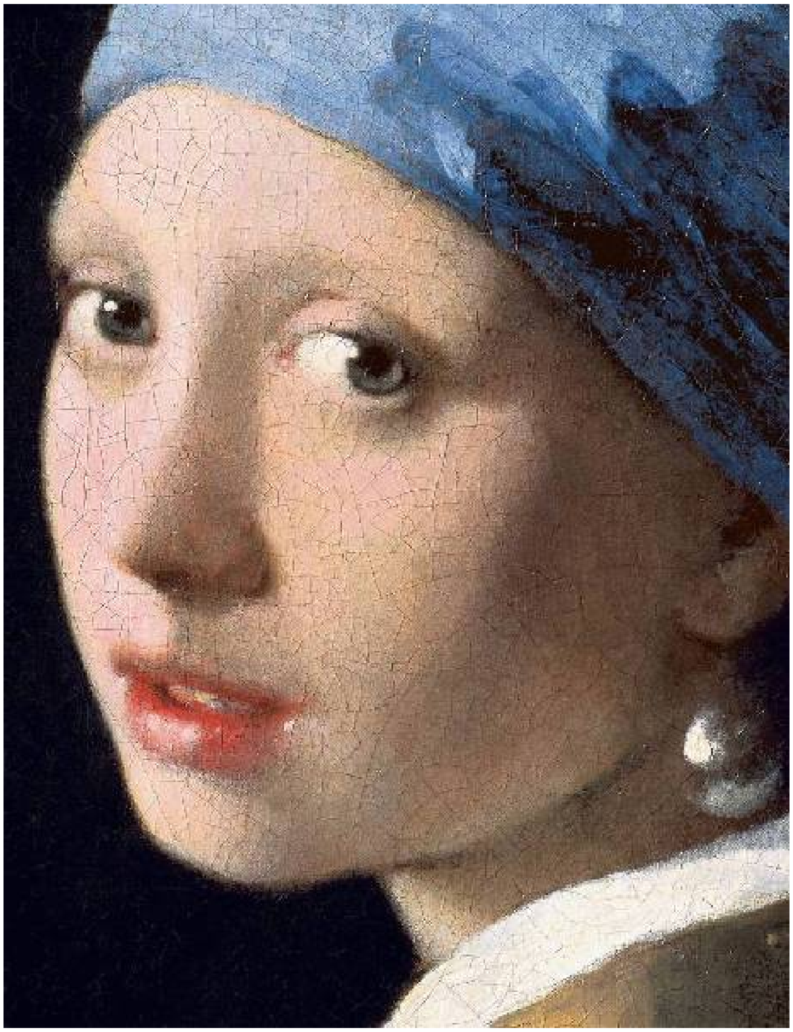
Few artists have attracted as much attention is recent years than Johannes Vermeer (1632-1675), a Dutch painter specialising in domestic interior scenes of middle-class life. However, Vermeer was only a moderately successful provincial genre painter in his own lifetime. He evidently was not wealthy, leaving his wife and children in debt at his death, perhaps due to how few paintings he produced, compared to most active artists of his era. He worked slowly and with great care, frequently using very expensive pigments, and was particularly renowned for his masterly treatment and use of light. Though recognised during his lifetime in Delft and The Hague, his modest reputation suffered obscurity after his death. He was barely mentioned in Arnold Houbraken's major source book on seventeenth century Dutch painting, *Grand Theatre of Dutch Painters and Women Artists*, and he was omitted from subsequent surveys of Dutch art for nearly two centuries. In the ninetieth century, Vermeer was rediscovered by Gustav Friedrich Waagen and Théophile Thoré-Bürger, who published an essay attributing 66 pictures to him, though only 34 paintings are universally attributed to him today. Since that time, Vermeer's reputation has grown and he is now acknowledged as one of the greatest painters of the Dutch Golden Age.

A masterpiece of Western art, *The Girl with the Pearl Earring* is housed in the Mauritshuis gallery in the Hague, and is often referred to as 'the Mona Lisa of the North'. In 1881, on the advice of Victor de Stuers, who for years tried to prevent Vermeer's rare works from being sold to parties abroad, A. A. des Tombe purchased the work at an auction in the Hague, for only two guilders and thirty cents. At the time, it was in poor condition. Des Tombe had no heirs and donated this and other paintings to the Mauritshuis in 1902. In 1937, a similar painting, *Smiling Girl*, at the time also thought to be by Vermeer, was donated by collector Andrew W. Mellon to the National Gallery of Art in Washington, D.C. Now widely considered to be a fake, the painting was claimed by Vermeer expert Arthur Wheelock in a 1995 study to be by twentieth-century artist and forger Theo van Wijngaarden, a friend of Han van Meegeren.

The famous painting depicts a girl turning to look over her shoulder, with her lips slightly open, as though about to speak. Vermeer has employed a very dark background, drawing the viewer into the painting and bestowing a three-dimensional quality on the girl. Using the technique of *sfumato* (the blurring of lines), much like how Leonardo used the method in the *Mona Lisa*, Vermeer achieves a realistic portrayal of the girl's fine features.

As an example of how celebrated the painting is, novelist Tracy Chevalier published a historical novel, also entitled *Girl with a Pearl Earring*, in 1999, encouraging new interest in Vermeer and his works. The novel was later adapted for film and as a successful play.





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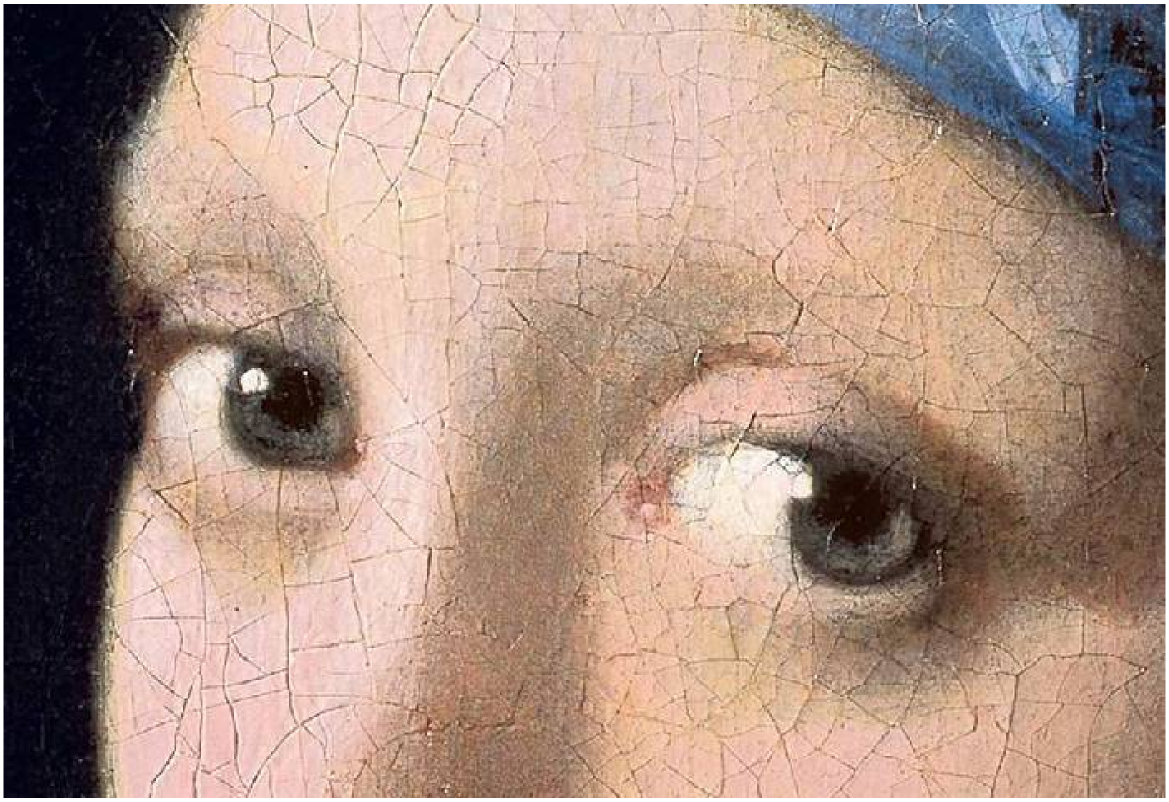

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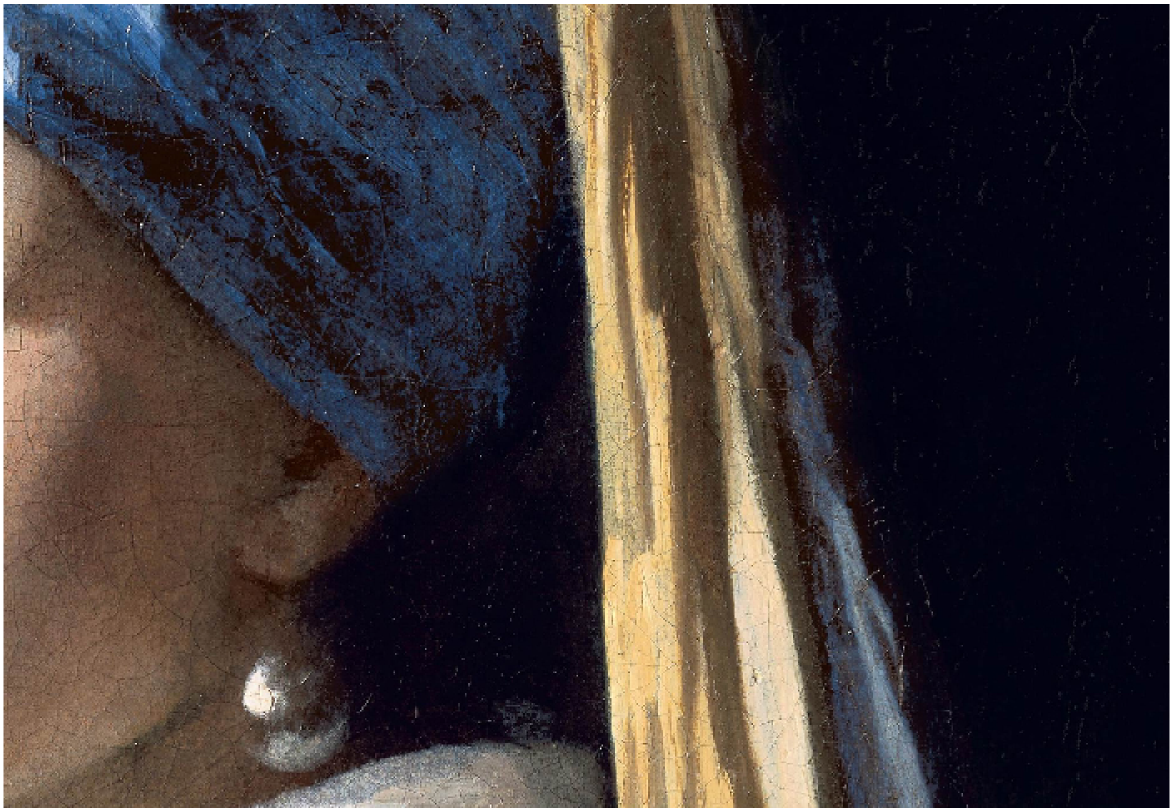

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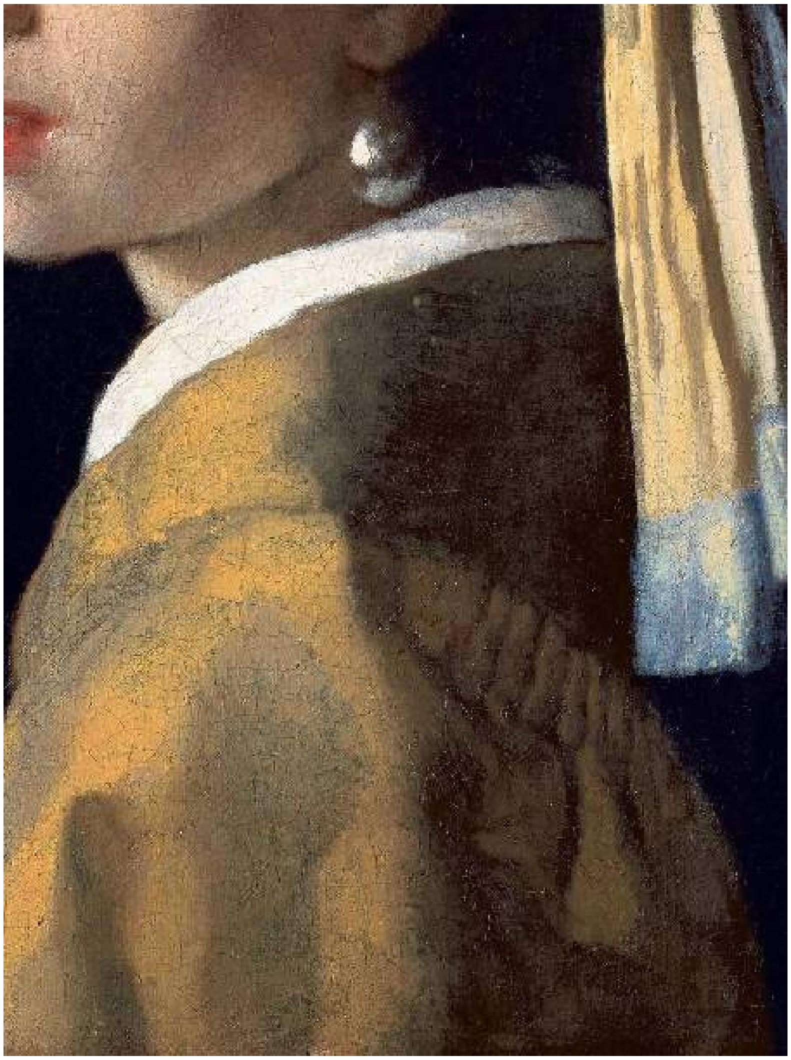

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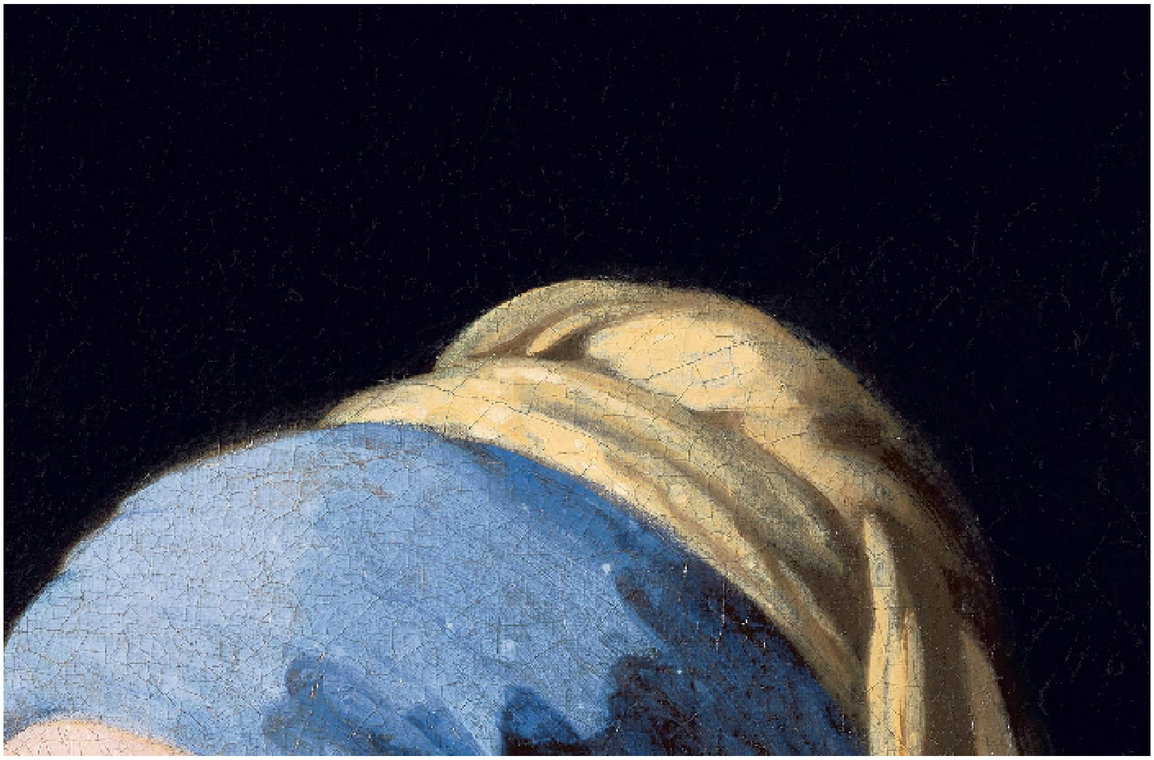

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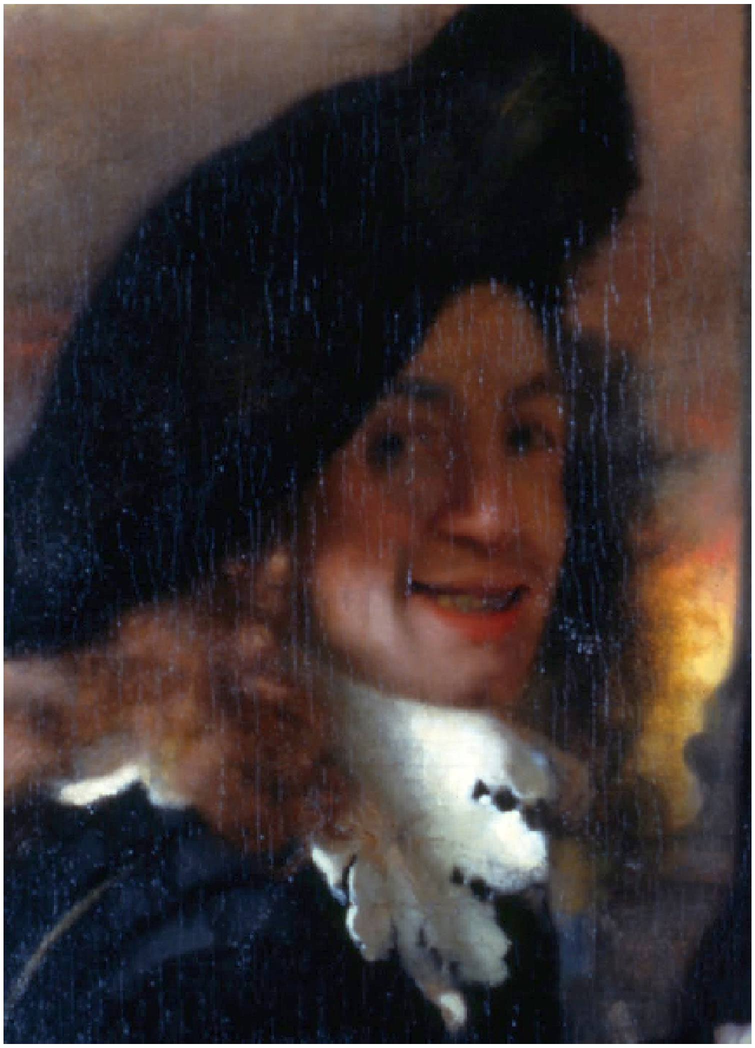
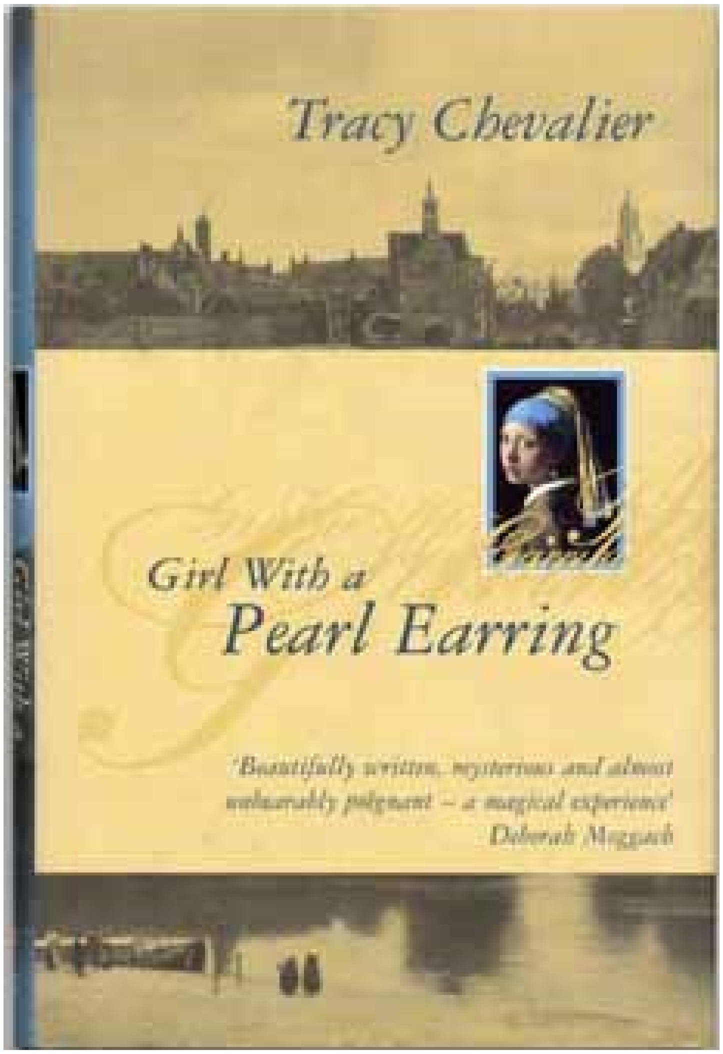
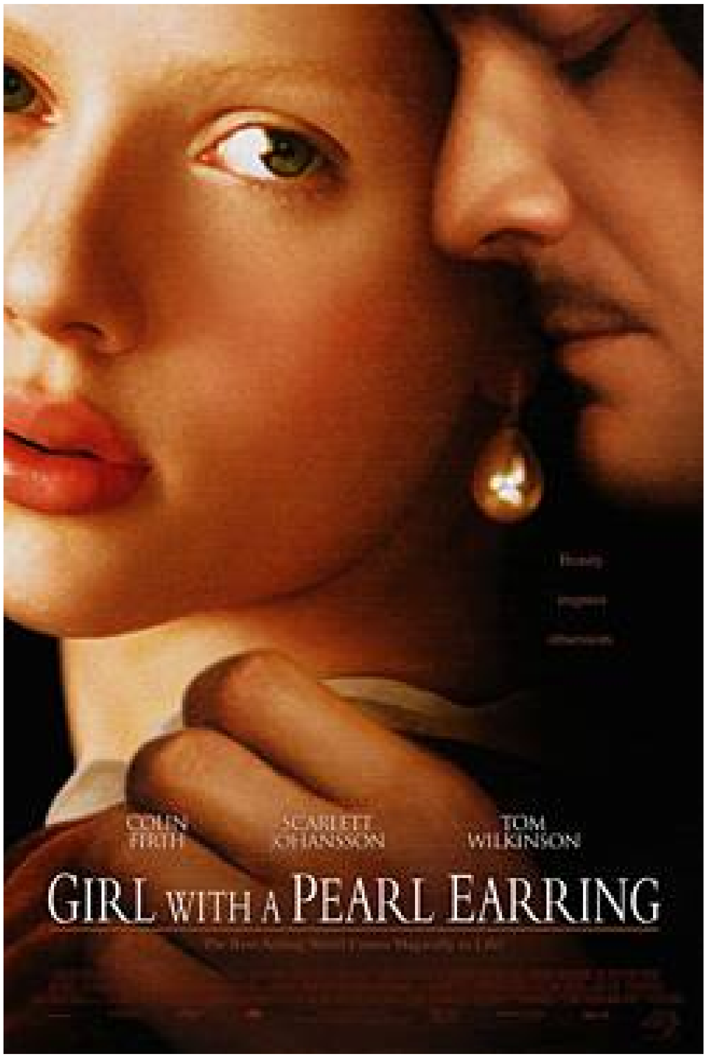


Detail of Vermeer's 'The Procuress', c. 1656, considered to be a self portrait


Tracy Chevalier
Girl With a Pearl Earring
'Beautifully written, mysterious and almost unbearably poignant – a magical experience'
Deborah Moggach

The first edition cover of the 1999 historical novel by Tracy Chevalier, which was inspired by the painting


COLIN
FIRTH
SCARLETT
JOHANSSON
TOM
WILKINSON
GIRL WITH A PEARL EARRING

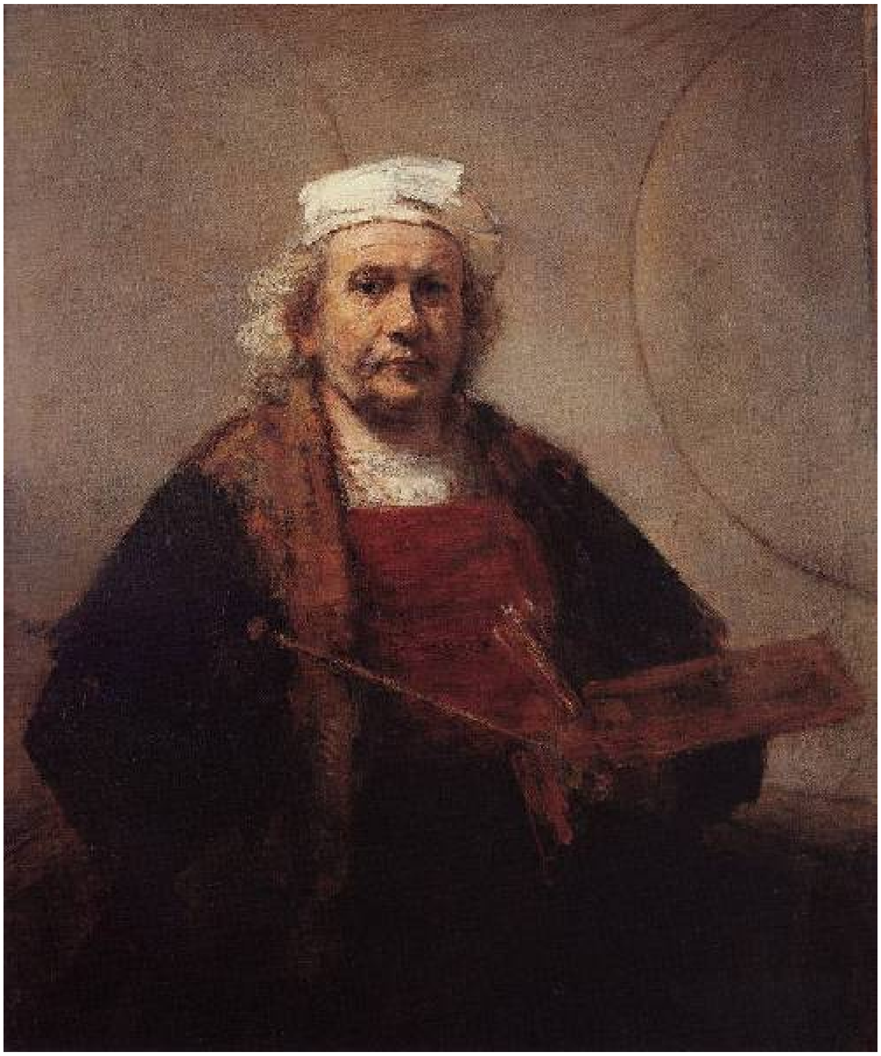
The 2003 film adaptation of the novel

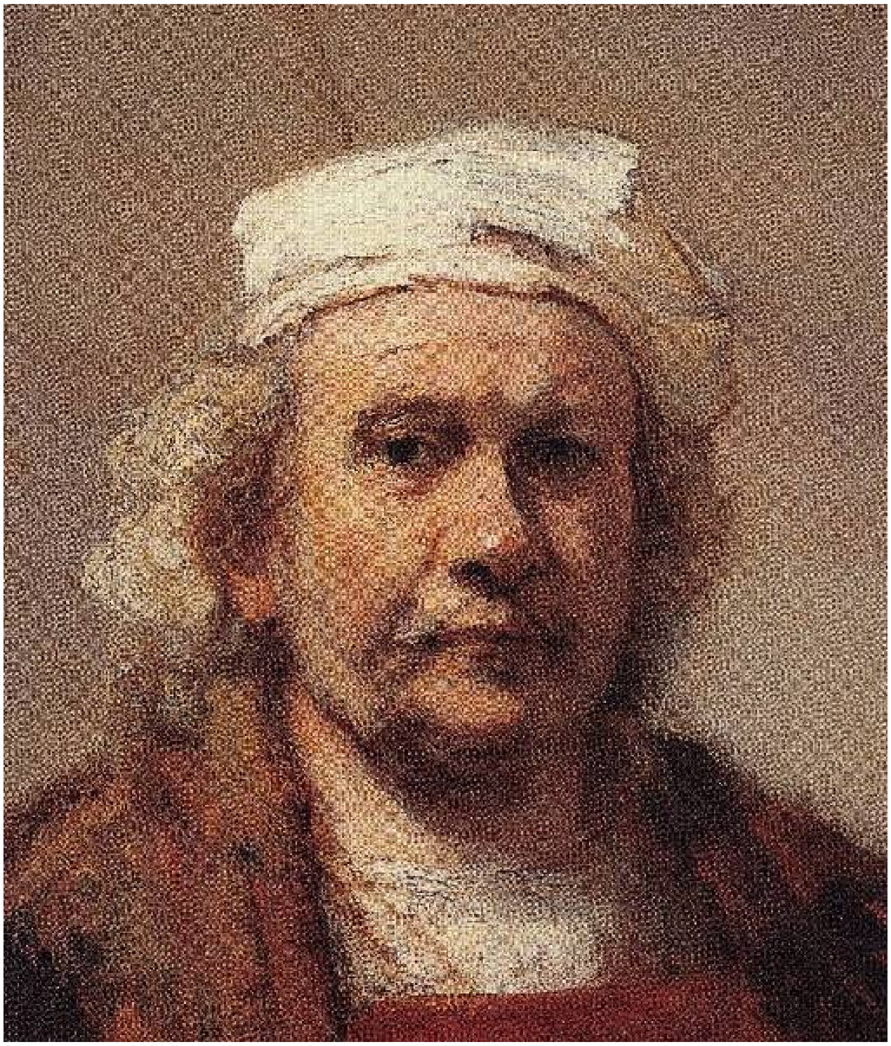
Self Portrait with Palette and Brushes by Rembrandt Van Rijn

The Dutch draughtsman, painter and printmaker, Rembrandt van Rijn (1606-1669) was a prolific and versatile master, who is generally considered the most important artist in Dutch art history. Unlike most Dutch Masters of the seventeenth century, Rembrandt's works depict a wide range of style and subject matter, from portraits, self portraits, landscapes, genre scenes, allegorical and historical scenes, biblical and mythological themes, as well as animal studies. His contributions to art came in a period of great wealth and cultural achievement that historians refer to as the Dutch Golden Age, giving rise to important new genres in painting. Among Rembrandt's greatest creative triumphs are his self portraits that form a unique and intimate biography, in which the artist surveyed himself without vanity and with the utmost sincerity. Beginning from the very start of his career to his final days, they chart not only the life of the man, but the development of his art.

Completed in 1665 and now part of the Iveagh Bequest, at Kenwood House, London, *Self Portrait with Palette and Brushes* is one of Rembrandt's most famous and haunting self portraits, offering an intimate visual rendering of the ageing artist. In the canvas, the face is fully worked up with layers of paint, whilst the body is thinner in paint and the hands are barely indicated at all. Except for the painting of the head, there is very little modelling and no foreshortening. The mysterious circles on the wall suggest the impression of a composition conceived as a surface design. The painting is in fact an unfinished work, which has not been signed or dated.

Unlike the artist's earlier experimentations with *tronie* paintings, which tended to represent excessive facial emotions, the artist now expresses a maturer approach to self portraiture, where the forms are flatter and the facial expressions more passive. The artist now presents himself as a mournful presence, with no trace of humour. Rembrandt presents himself to be in essence what he fundamentally was: an artist, holding the tools of his trade, gazing out at the viewer with a sombre, contemplative attitude.





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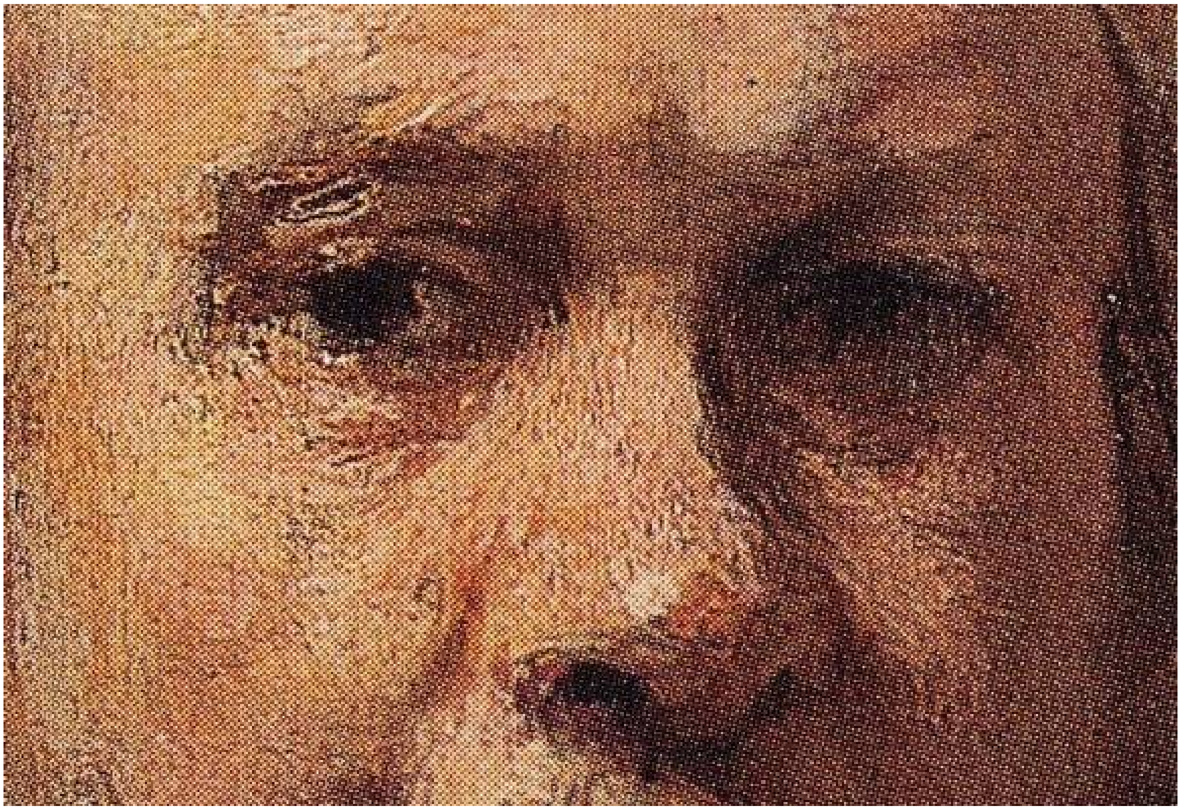

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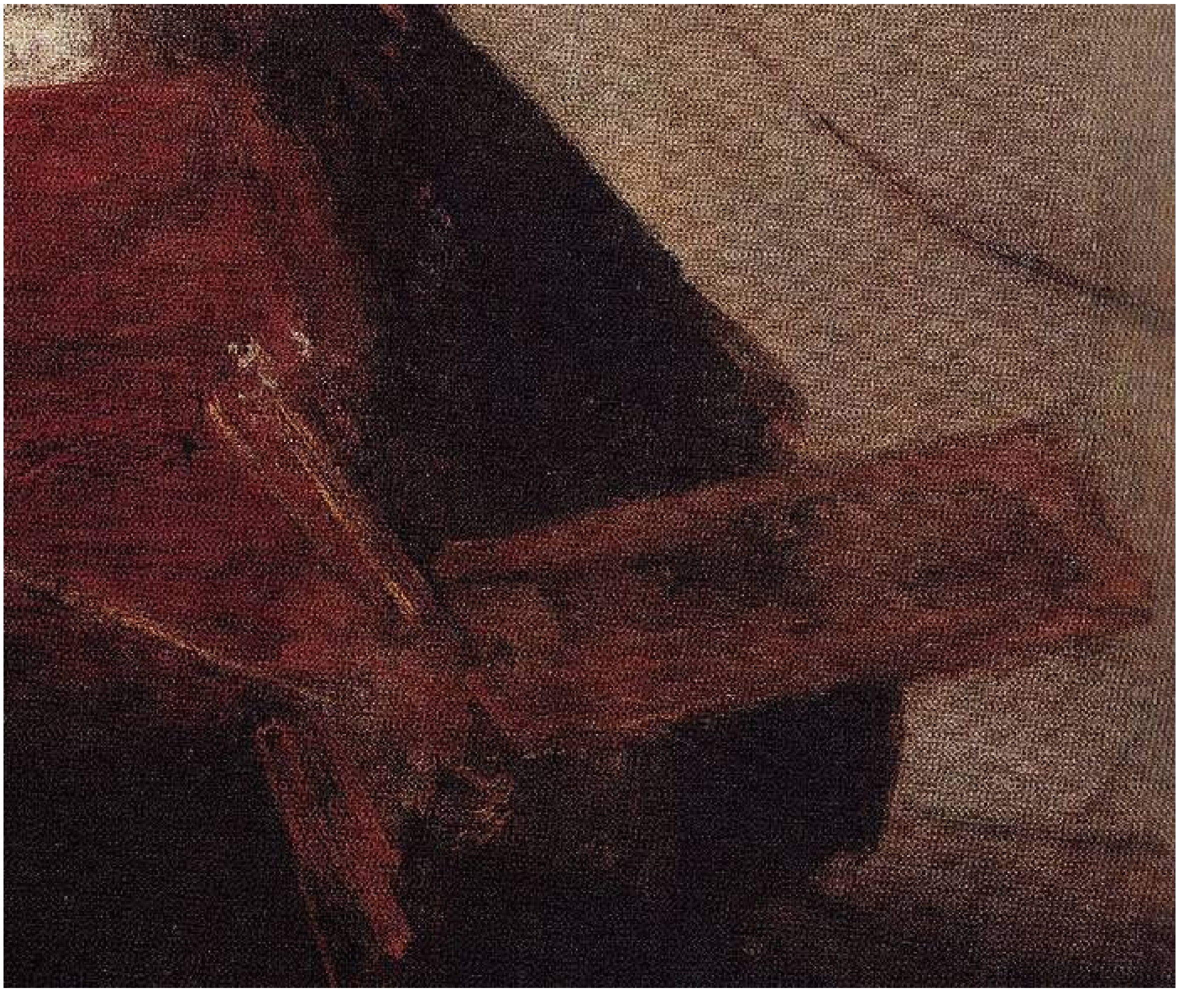

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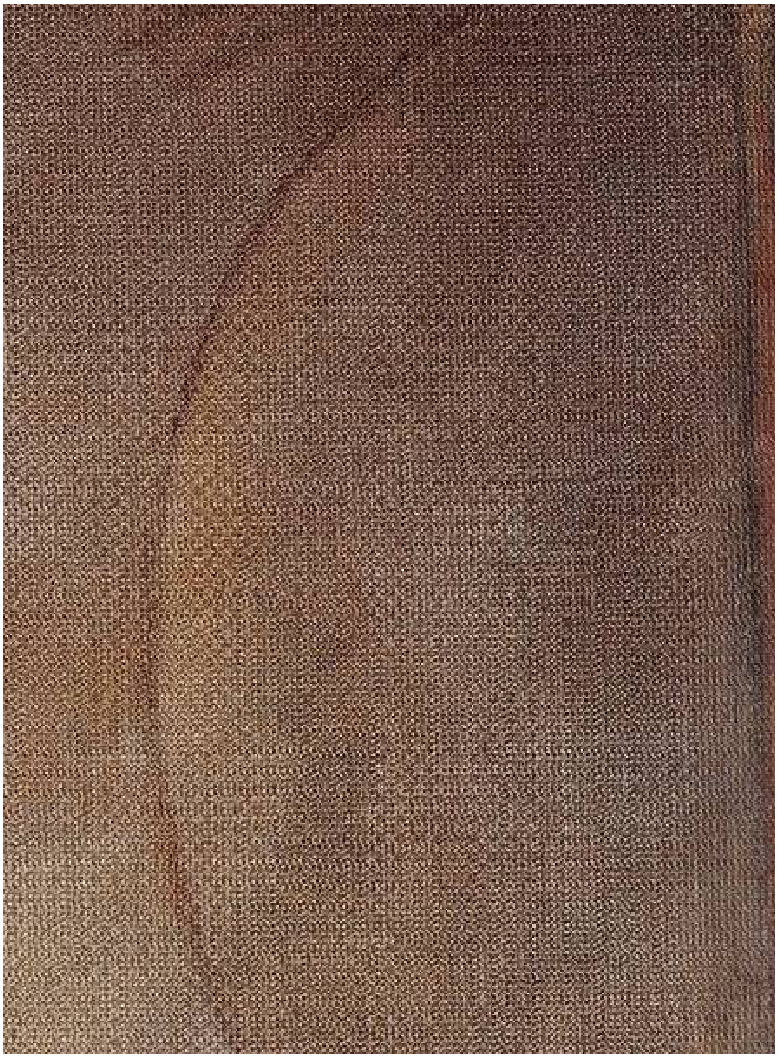
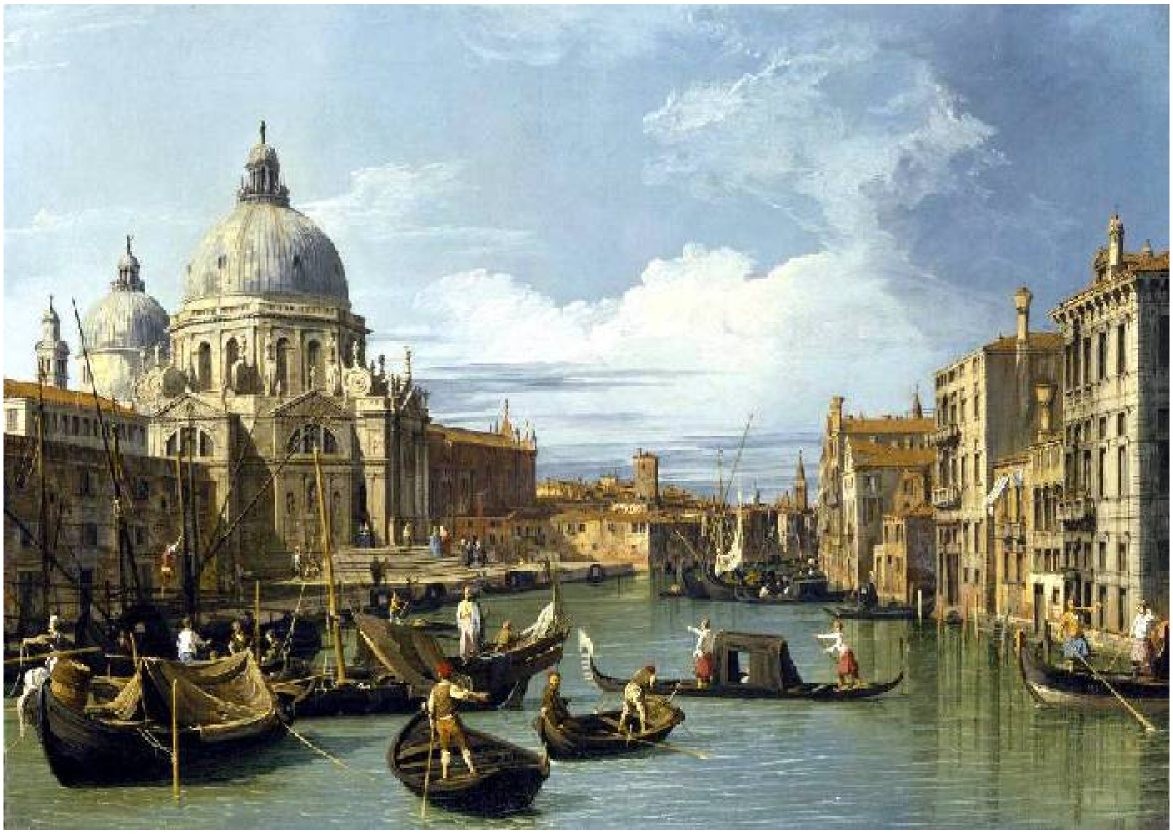


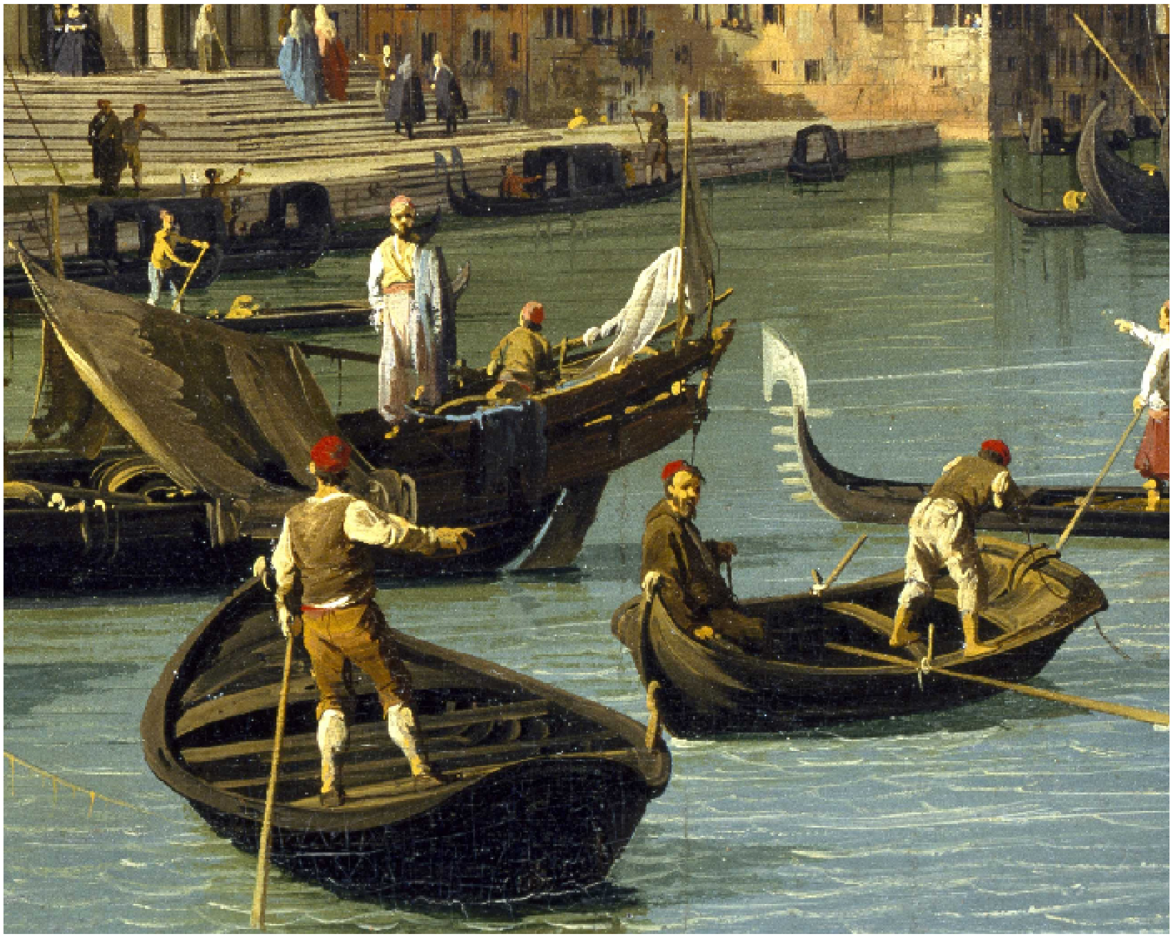
Detail

The Entrance to the Grand Canal, Venice by Canaletto

Giovanni Antonio Canal (1697-1768), better known as Canaletto, was an Italian painter of city views or *vedute* of Venice, who was also an important printmaker that employed the etching technique. He was highly successful in England, thanks to the British merchant and connoisseur Joseph Smith, whose large collection of Canaletto's works was sold to King George III in 1762. Canaletto developed a reputation for producing precisely depicted and evocative views of the Grand Canal. The artist soon learnt that providing formulaic paintings for tourists was a lucrative business. Travellers to Italy eagerly sought accurate and detailed records of their visits to Rome, Florence, Venice and Naples. These highly skilled works were produced with the aid of an organised workshop. Canaletto's most important assistant was his nephew Bellotto, who also became an accomplished artist. Canaletto often made meticulous preparatory drawings and is likely to have used a camera obscura for topographical accuracy in creating some of his works, though he was always concerned with satisfying compositional design, not simply recording views as they were.

The Entrance to the Grand Canal, Venice was completed in c. 1730 and is currently held as part of the Robert Lee Blaffer Memorial Collection in the Audrey Jones Beck Building at the Museum of Fine Arts in Houston, Texas. It was a gift from Sarah Campbell Blaffer. Despite the self-defined limits of his subject matter, Canaletto delicately enhances his subjects by omitting certain details in order to focus on an essential image. His broad range of colours captures a realistic impression of Venice and the daily life of the city. Executed in his studio after studies from the motif, his paintings can be regarded as more than topographic records. They are pure, intellectual re-creations. The interplay of the boatmen and gondoliers on the canal, the natural cloud formations in the sky and the light and shadow variations on the steps all confirm the master's skill in his art.





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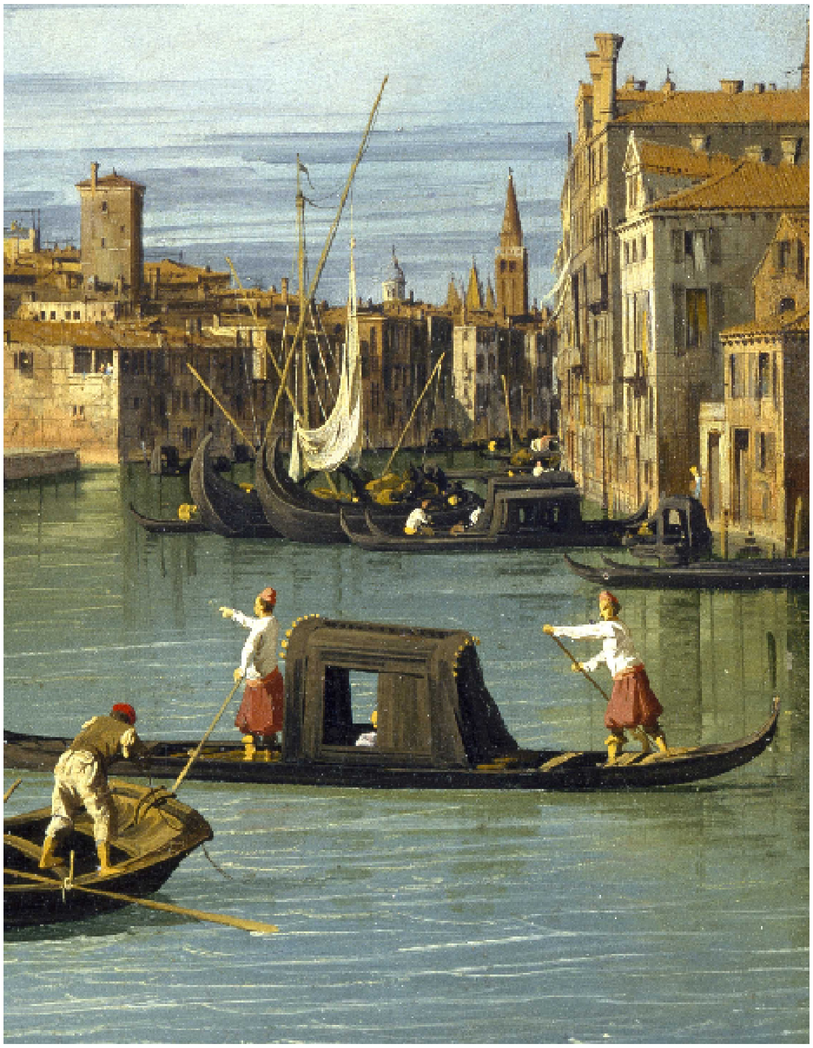

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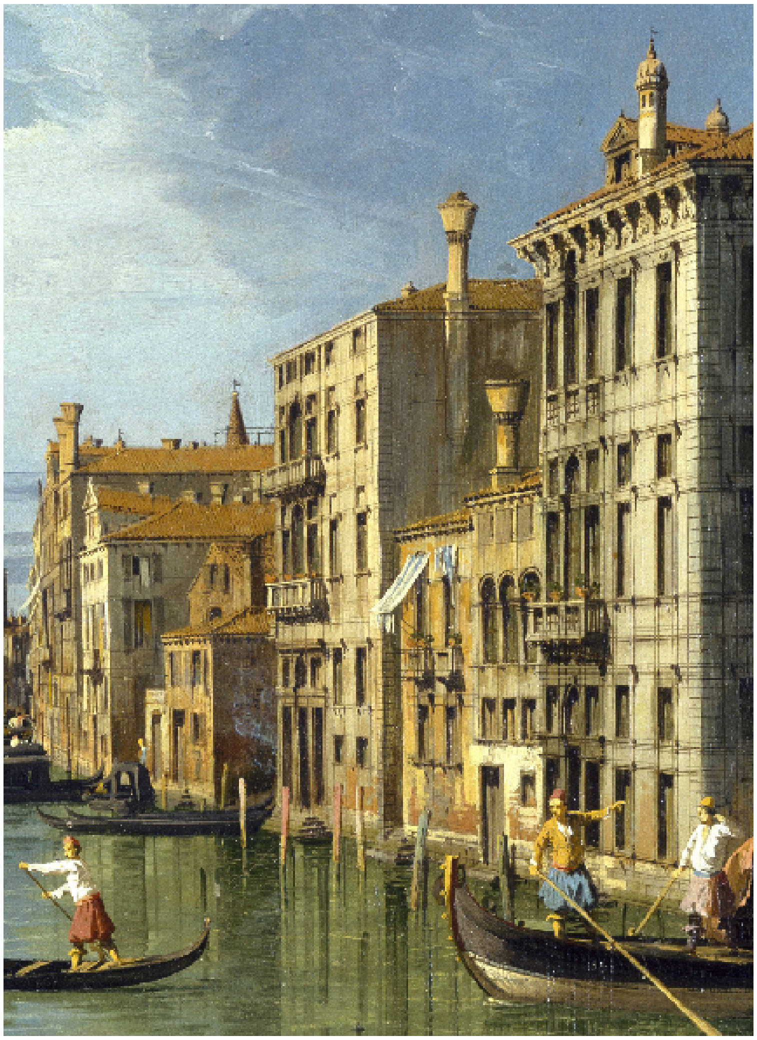

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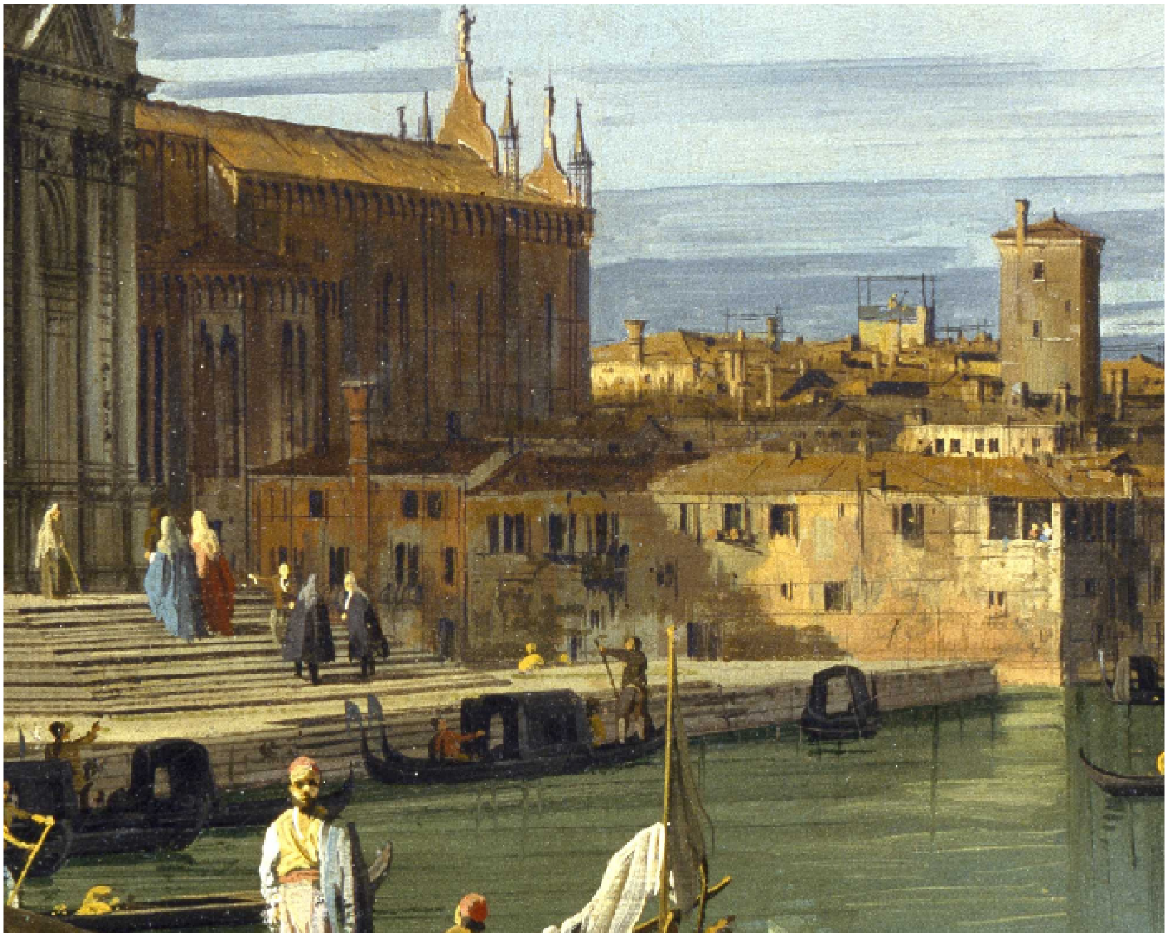

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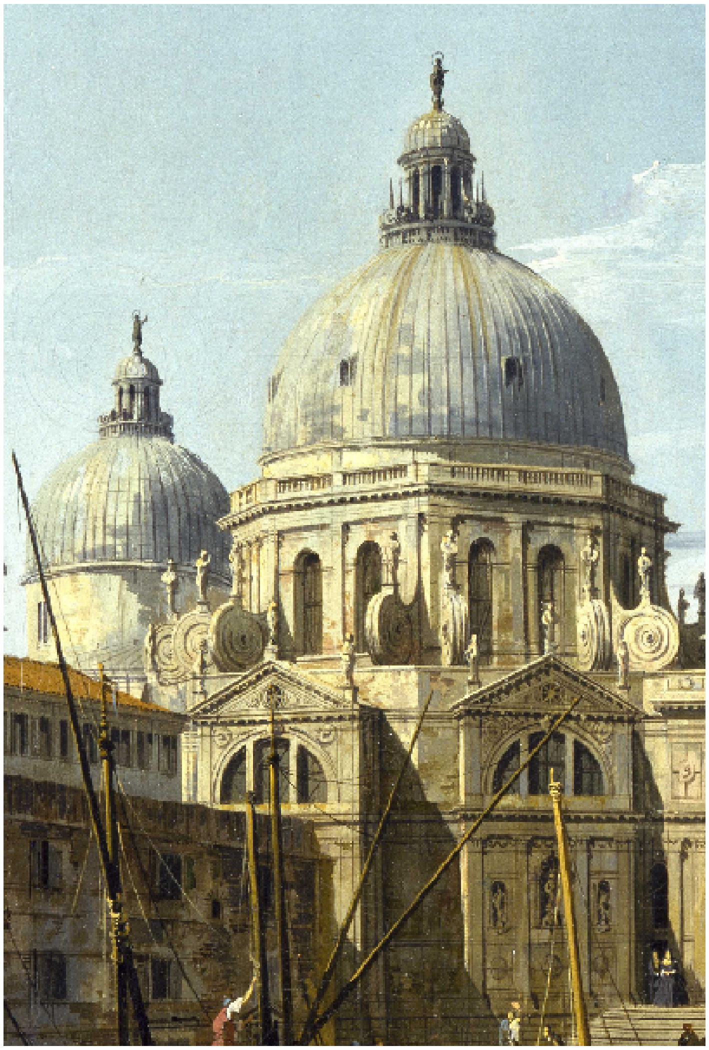

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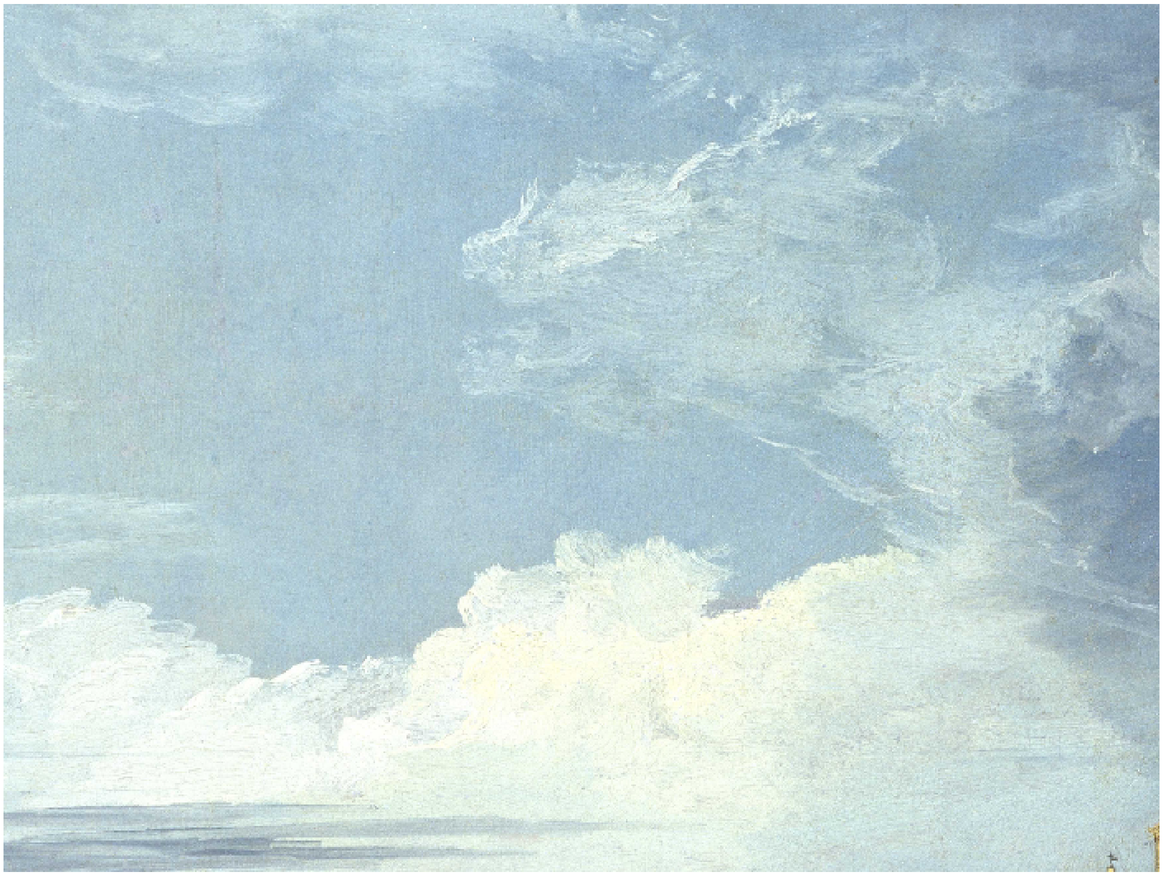

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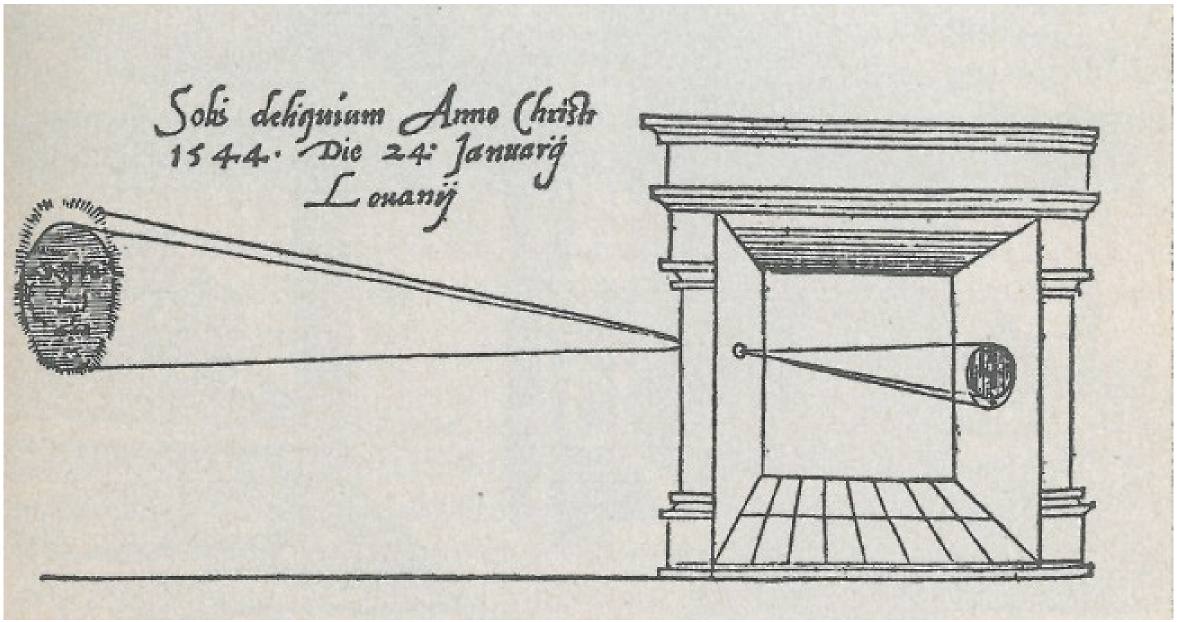
Solis deliquium Anno Christi
1544. Die 24. Januarij
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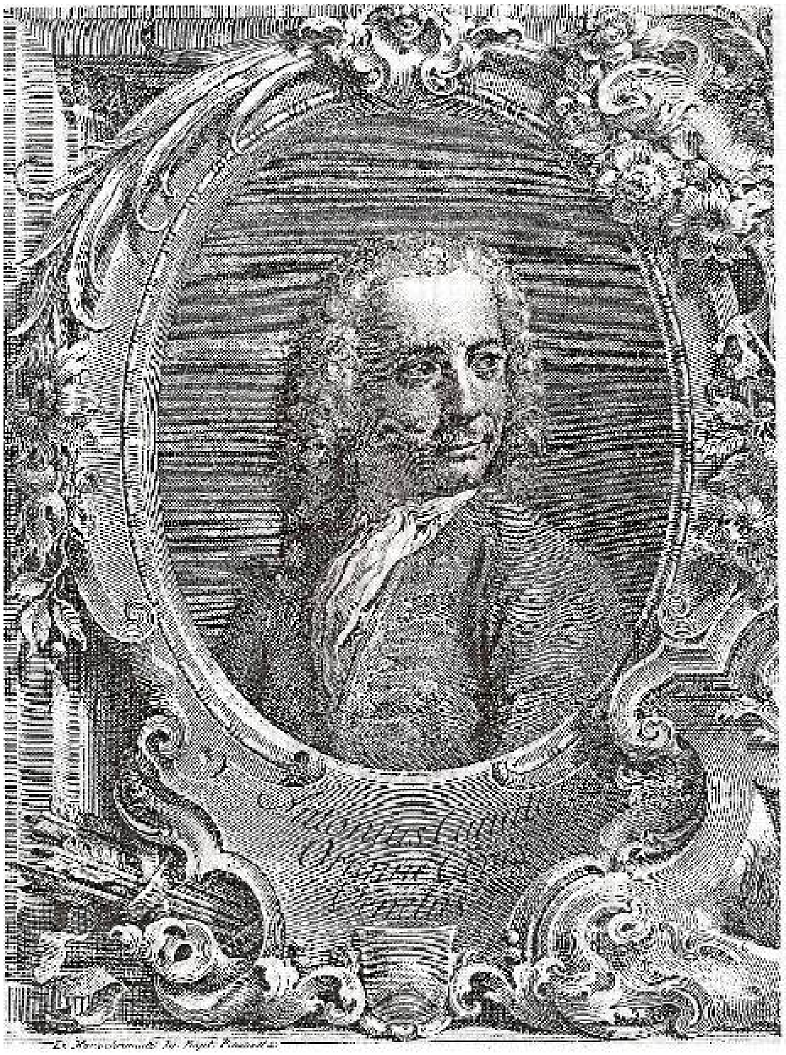
First published picture of a camera obscura in Gemma Frisius' 1545 book 'De Radio Astronomica et Geometrica'



Portrait of Canaletto, 1754

The Marriage Settlement by William Hogarth

The English painter William Hogarth (1697-1764) is credited with pioneering western sequential art. His work ranged from realistic portraiture to a comic strip-like series of pictures called “modern moral subjects”. Knowledge of his work is so pervasive that satirical political illustrations in this style are often referred to as “Hogarthian”.

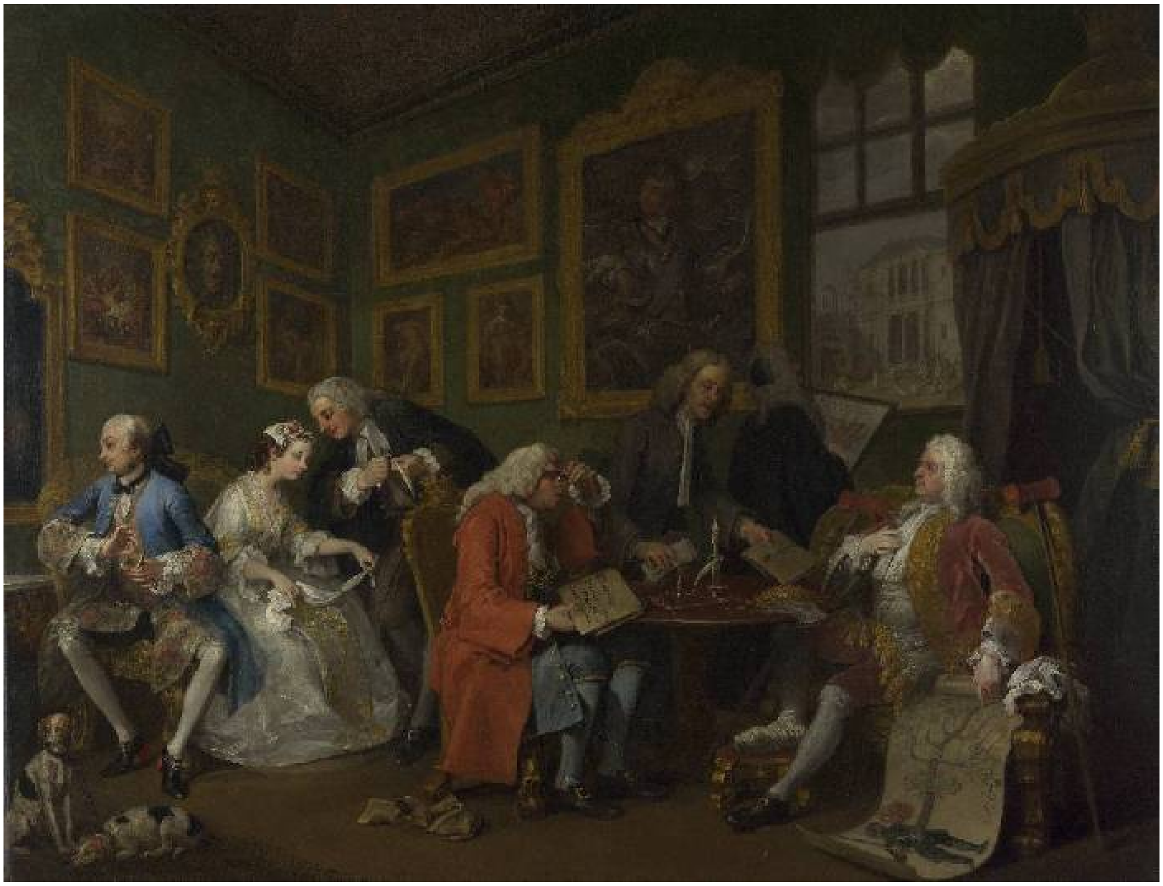
Between 1743 and 1745, Hogarth produced the *Marriage a-la-Mode* series, one of his greatest achievements in oil, comprising six pictures, depicting a pointed skewering of upper class eighteenth century society. This moralistic warning shows the disastrous results of an ill-considered marriage for money and satirises patronage and aesthetics. The first instalment in the series is *The Marriage Settlement* and concerns the unmitigated greed of the two fathers, the Alderman and the Earl. The Alderman is wealthy to excess, and the Earl is heavily in debt, but still retains his ancient title. The Alderman is desirous of becoming the grandfather to a noble son, and the Earl wants to ensure his line is carried on, and is willing to put up with the common Alderman for the sake of his money. The soon to be married couple are pointedly ignoring each other, as the bride is being courted by the lawyer. Myriad details reveal the true natures of the characters present, especially the Earl and his son.

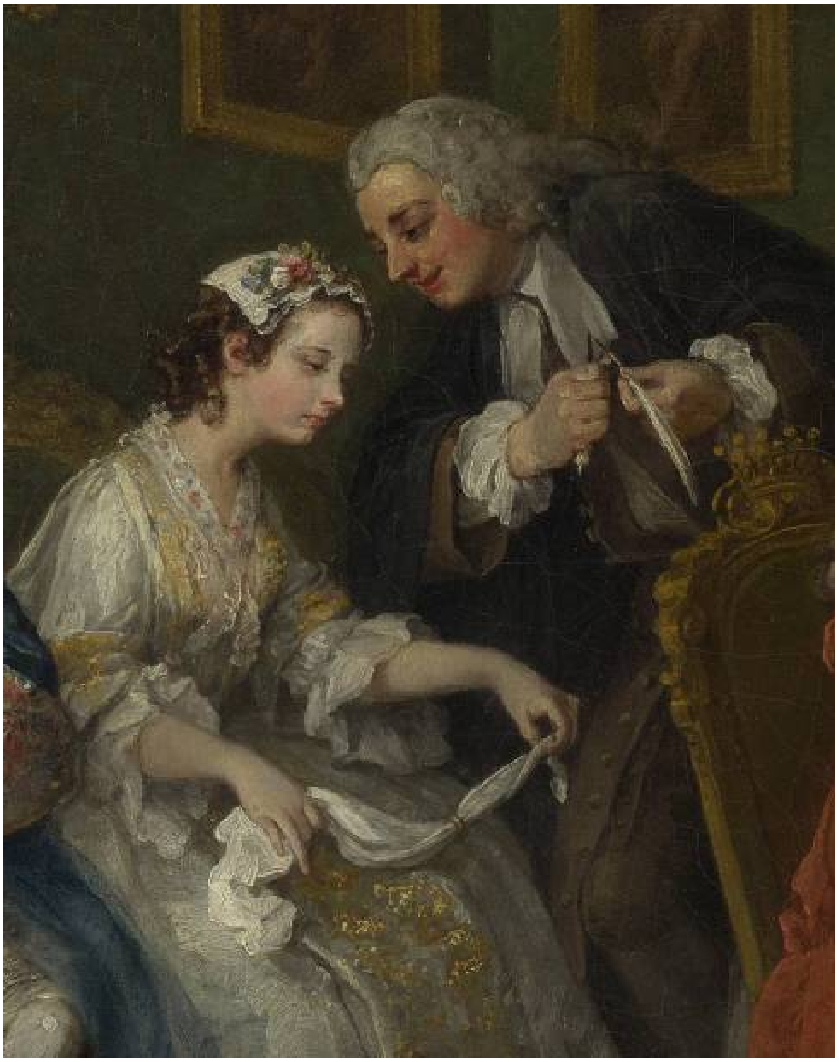
The Earl is seated with a bandaged foot resting on a low foot stool, indicating he is suffering from gout. Gout was associated with overindulgence in alcohol and rich food. The nobleman clearly thinks a great deal of himself and he is sumptuously dressed, sitting under a coroneted canopy in an arrogant posture. He proudly points to himself and his family tree that commences with William, Duke of Normandy, indicating a long and noble lineage. Many fruit shaped medals, each with a coronet, hang from the branches. Just visible through the window is the cause of the Earl’s present financial difficulties — he is having an extravagant new home built. The new house is intentionally in the neo-Palladian style, which Hogarth despised and thought degenerate, and often made the butt of his satire. In this case the architecture is muddled, with three Corinthian pillars supporting four Ionic columns. The windows in the basement are triangular.

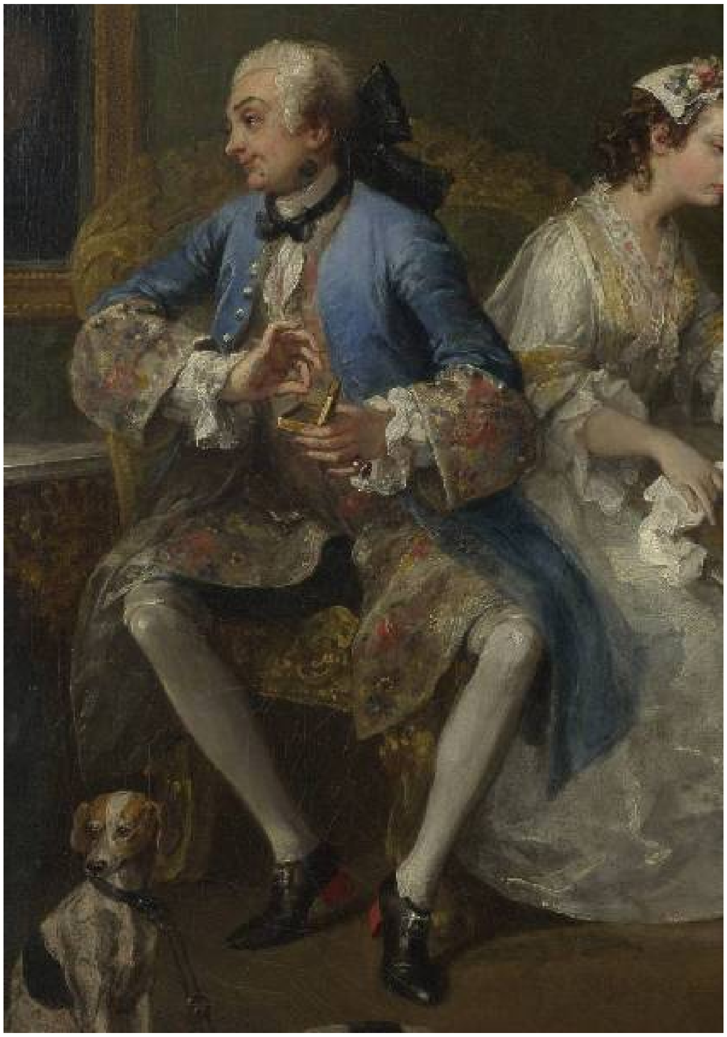
On the table in front of the Earl is a pile of gold and bills of exchange – the bride’s dowry just handed to him by the bespectacled alderman, who is scrutinising the marriage contract. Between the merchant and the Earl stands an emaciated money lender’s clerk, who is returning mortgage papers to the Earl with one hand while picking up valuable bills of exchange provided by the merchant as part of the dowry with the other. The forced, loveless marriage is mirrored bluntly by the male and female dogs chained together and equally uninterested in each other. In both cases the only thing the perpetrators care about is the issue of the consummation.

Although the *Marriage a-la-Mode* series are works of art in their own right, their original purpose was to provide the subjects for a series of engraved copper plate prints. By the nature of the process, when engraving copper plates, the image on the plate is reversed, forming a mirror image of the final print. Normally, when undertaking paintings that are to be engraved, the painting is produced the “right way round” — not reversed – and then the engraver views it in a mirror as he undertakes the engraving. Hogarth was an engraver himself and disliked this course of action using mirrors, so unusually, he produced the paintings for the *Marriage a-la-Mode* series already reversed so the engraver could directly copy them.

The series was at first poorly received by the public, to the great disappointment of Hogarth. He sold them to a Mr. Lane of Hillington for one hundred and twenty guineas. The frames alone had cost Hogarth four guineas each, so his initial remuneration for painting this valuable series was only sixteen shillings over a hundred pounds. From Mr. Lane’s estate, they became the property of his nephew, Colonel Cawthorn. In May 1796 they were sold by auction at Christie’s, Pall Mall, for the sum of one thousand guineas; the purchaser was John Julius Angerstein. They are now owned by the British government and form part of the collection of the National Gallery.







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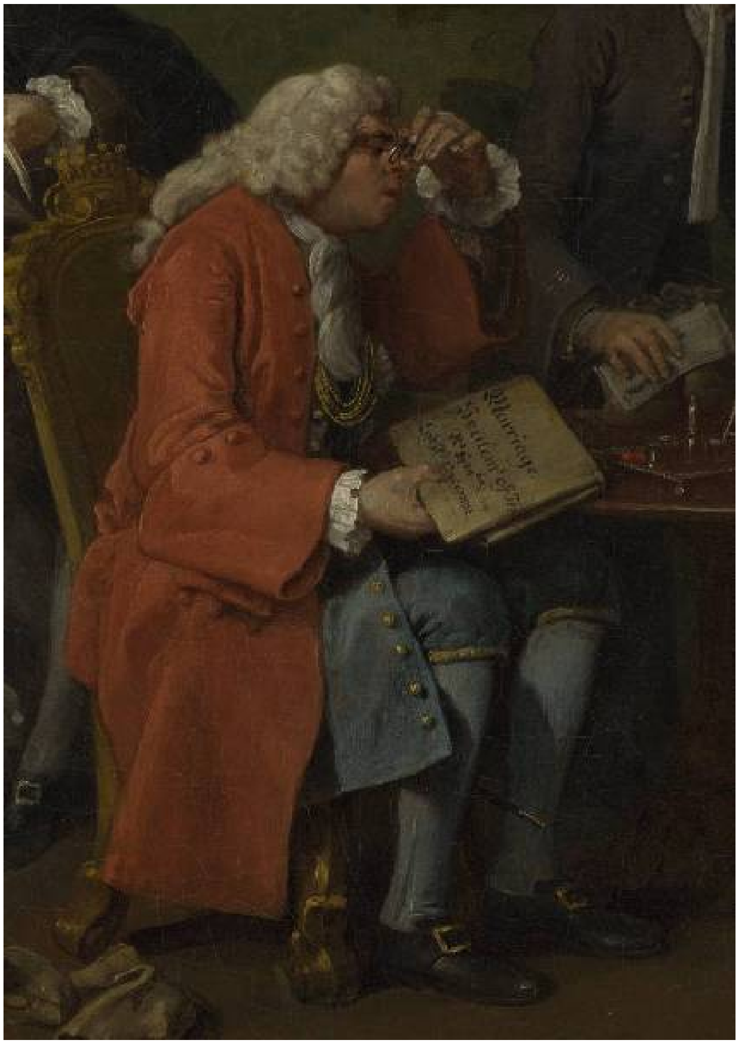

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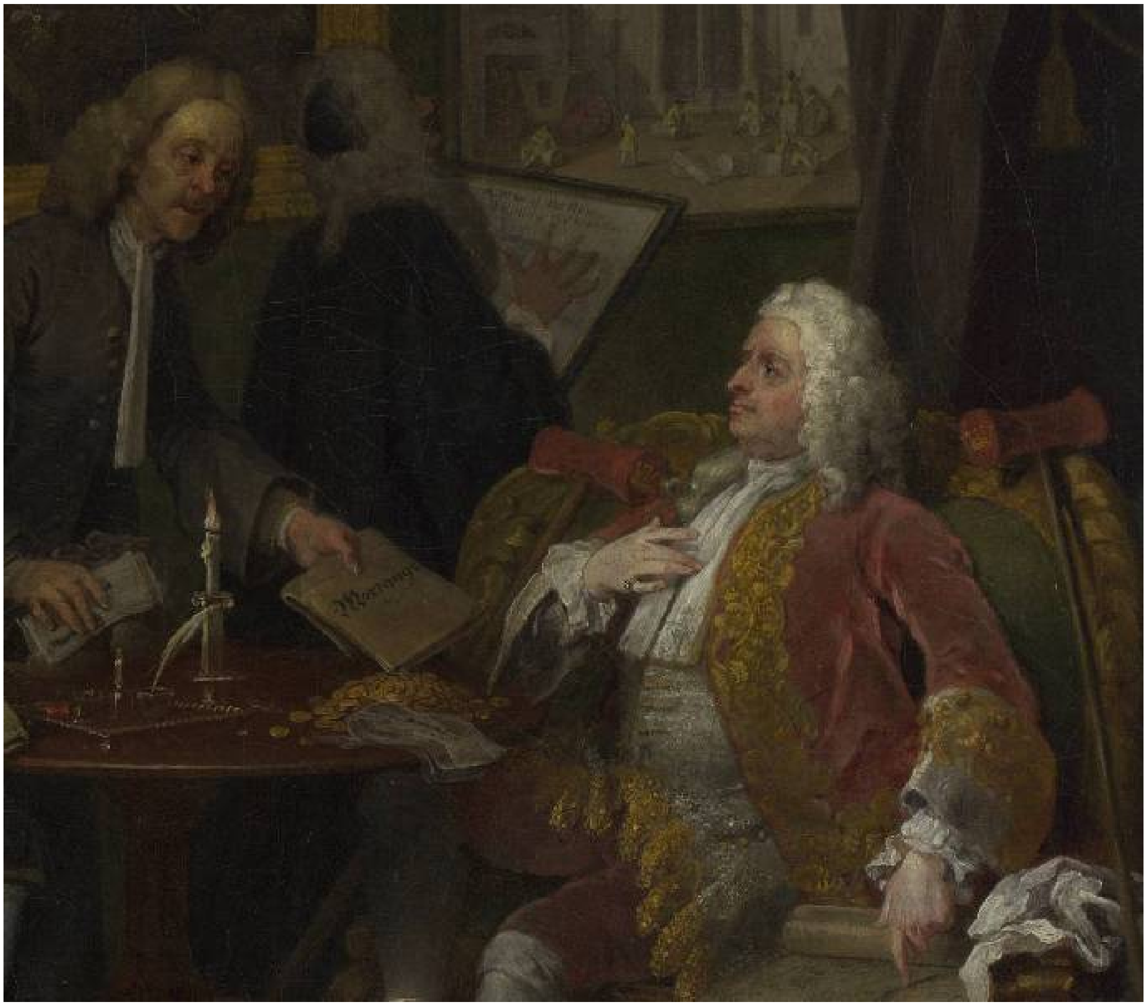

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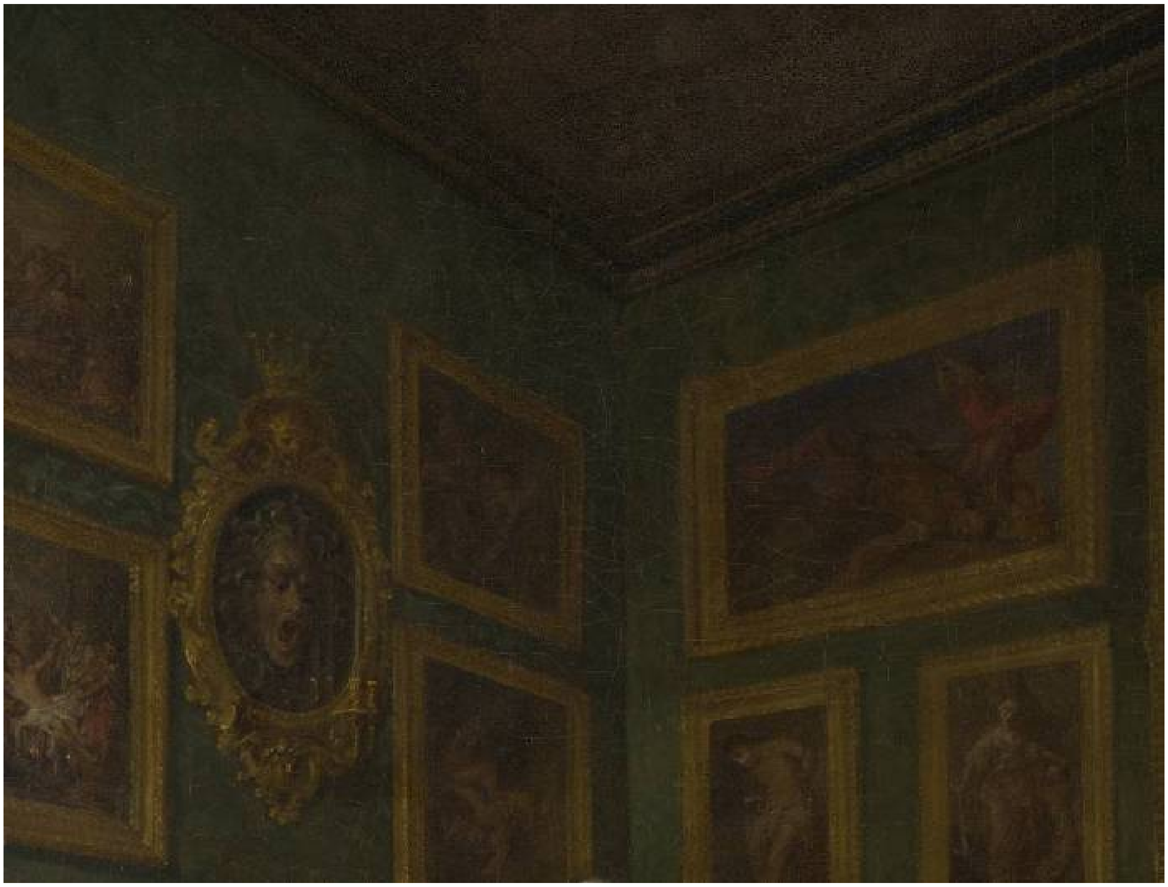

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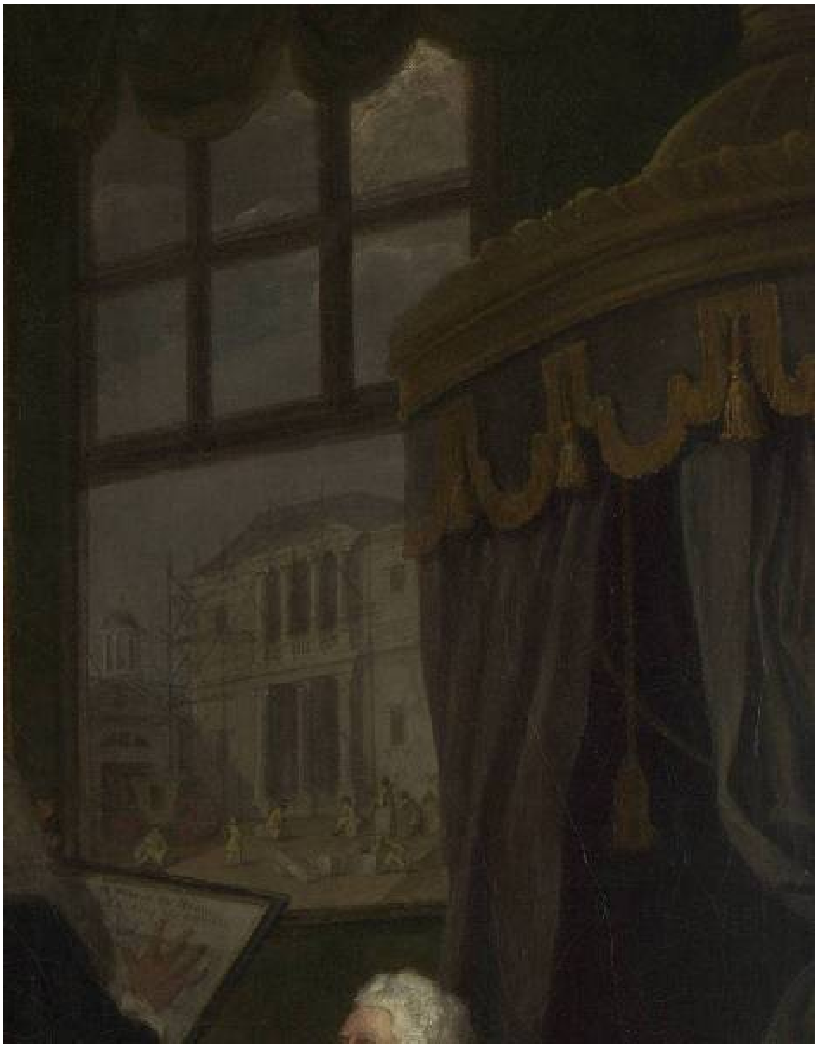

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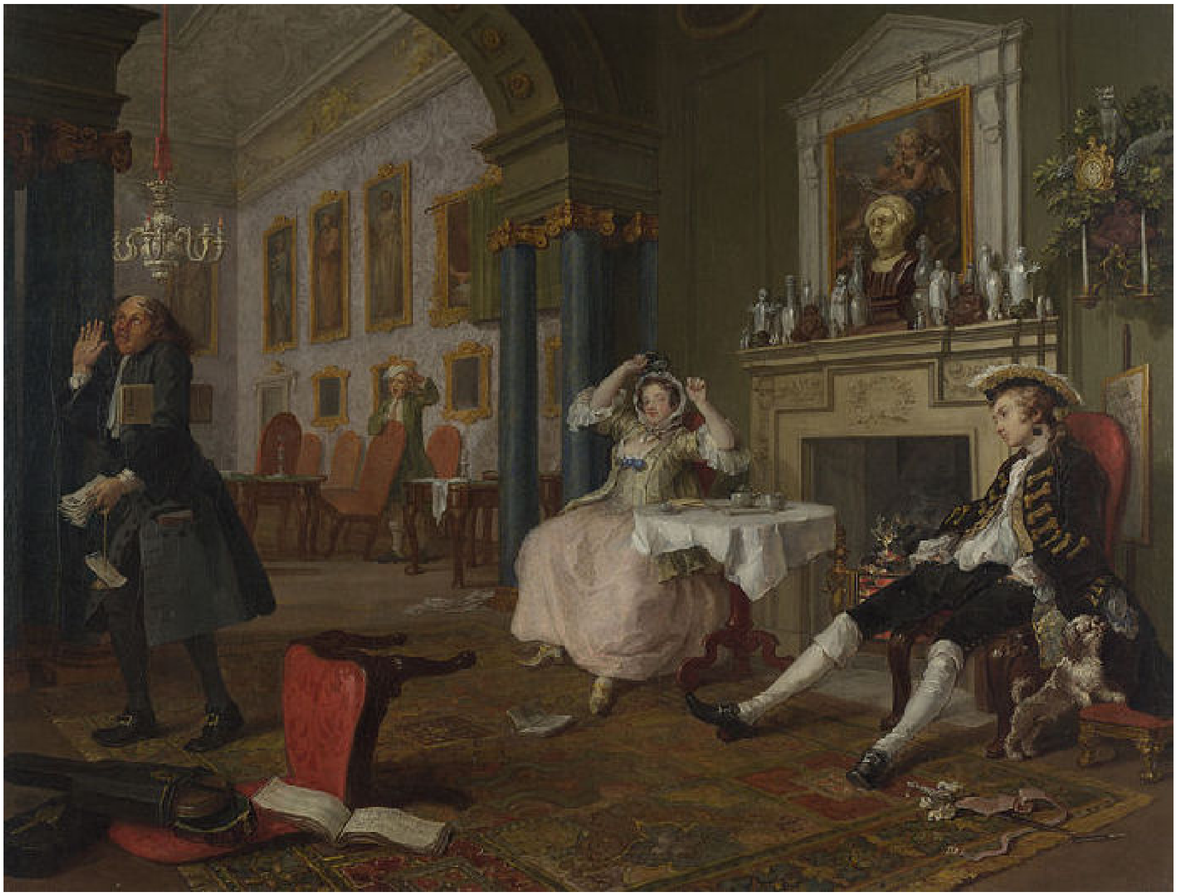
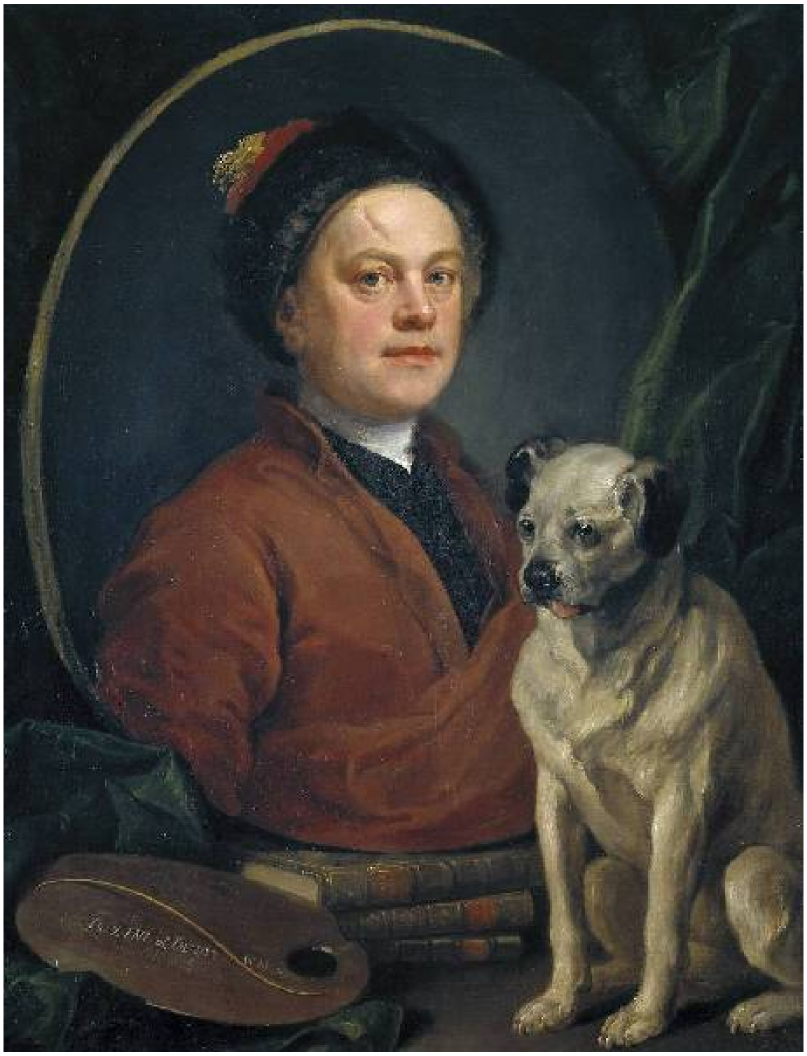


The next image in the series: ‘The Tête à Tête’



The Painter and His Pug (self portrait) by William Hogarth, 1745

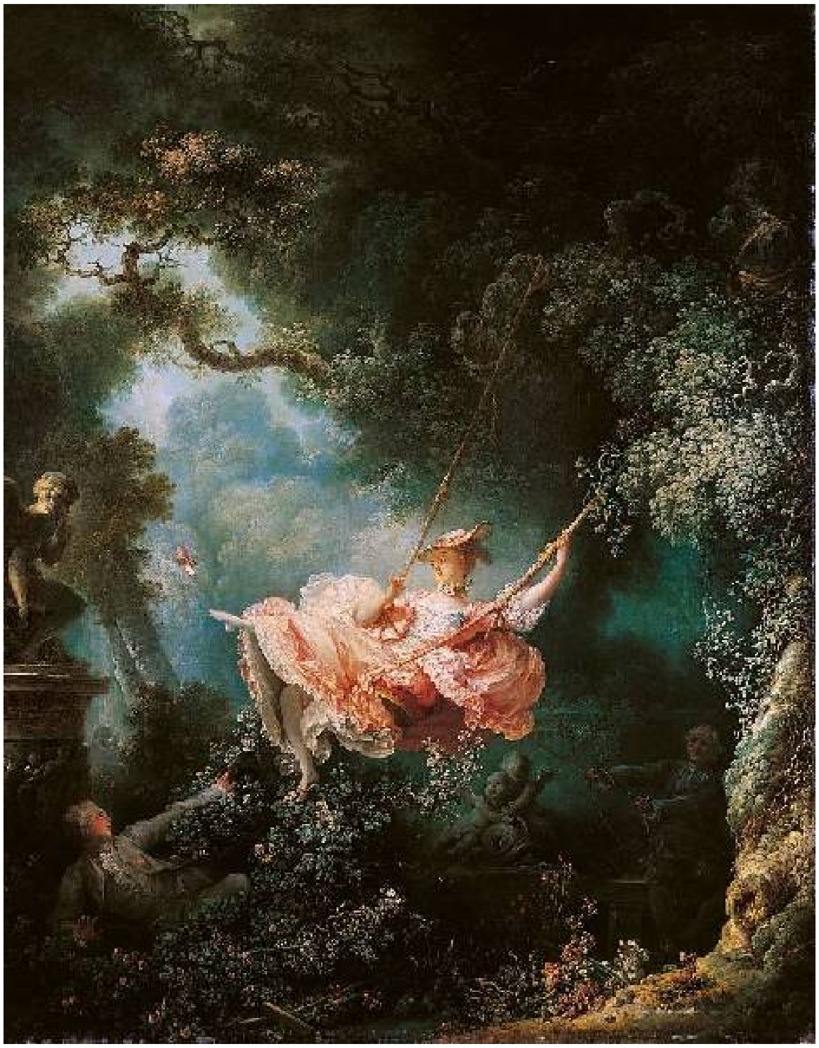
The Swing by Jean-Honoré Fragonard

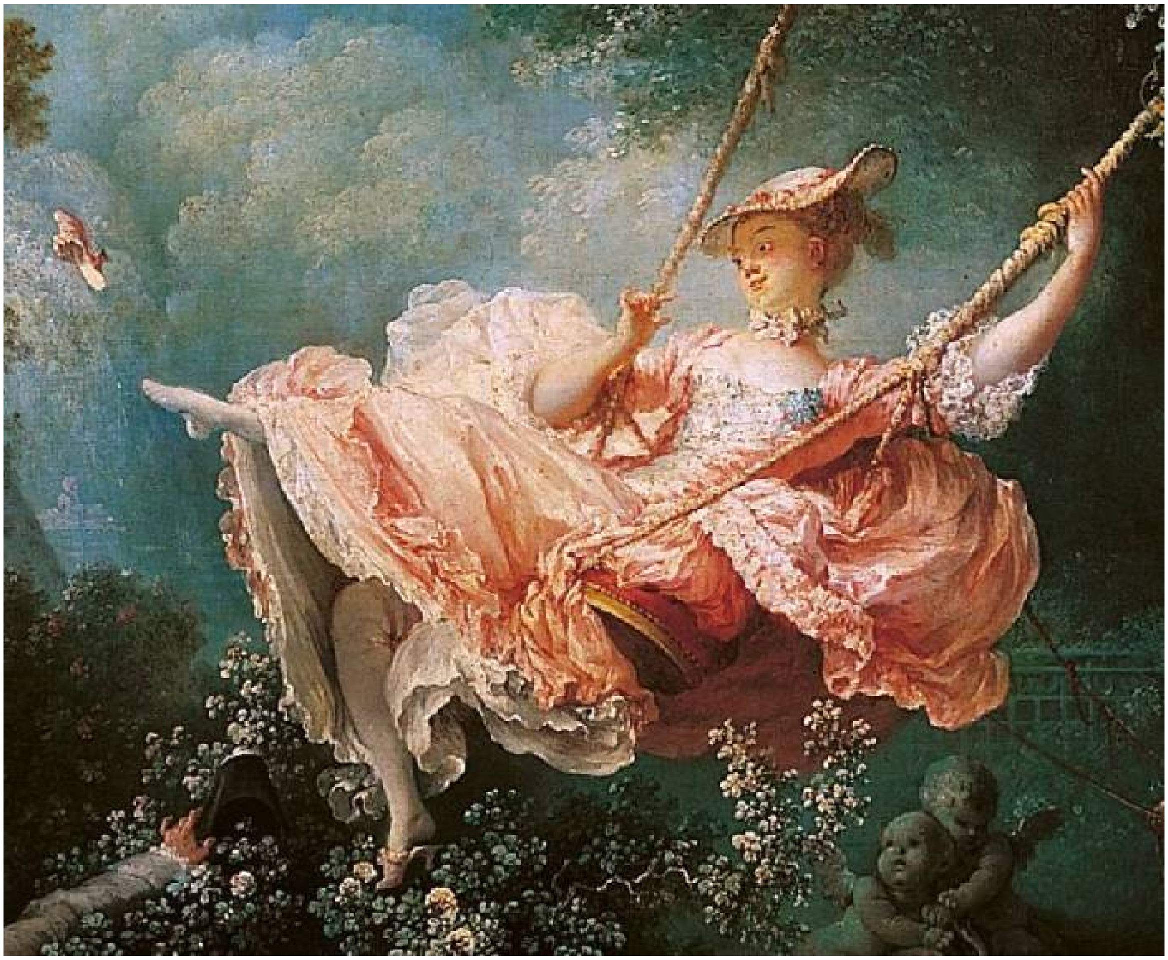
Jean-Honoré Fragonard (1732-1806) was a French artist of the late Rococo manner, whose works were distinguished by remarkable exuberance and the depiction of hedonism. One of the most prolific artists active in the last decades of the Ancien Régime, Fragonard produced more than 550 paintings of which only five are dated. Among his most popular works are genre paintings conveying an atmosphere of intimacy and veiled eroticism. This style of "frivolous" painting soon became the target of the philosophers of the Enlightenment, who demanded a more serious art which would show the nobility of man.

One of the greatest treasures of London's Wallace Collection, *The Swing* is a masterpiece of the rococo era and is Fragonard's best known canvas. It presents a lush, buoyant scene, with an elegant young woman on a swing. A smiling young man, hiding in the bushes on the left, watches her from a vantage point that allows him to see up into her billowing dress, where his arm is pointed, hat in hand. A smiling older man, nearly hidden in the shadows on the right, propels the swing with a pair of ropes. The older man appears to be unaware of the young man. As the young lady swings high, she throws her right leg up, sending her shoe into the air. A statue of a *putto* watches the young man's antics, with its finger in front of its lips in a sign of silence, adding to mischievous mood of the painting.

The image was commissioned by the dramatist Charles Collé, a courtier, who first asked Gabriel François Doyen to produce a painting of him and his mistress. Not comfortable with the frivolous commission, Doyen refused and passed it on to Fragonard. Though Collé had requested a portrait of his mistress seated on a swing being pushed by a bishop, Fragonard painted a layman, careful not to cause any further offence.

The original owner of *The Swing* remains unclear. A firm provenance begins only with the tax farmer M.-F. Ménage de Pressigny, who died in 1794, after which it was seized by the revolutionary government. It was most likely owned in later years by the Marquis des Razins de Saint-Marc, and certainly by the Duc de Morny. After his death in 1865 it was bought at auction in Paris by Lord Hertford, the main founder of the Wallace Collection.





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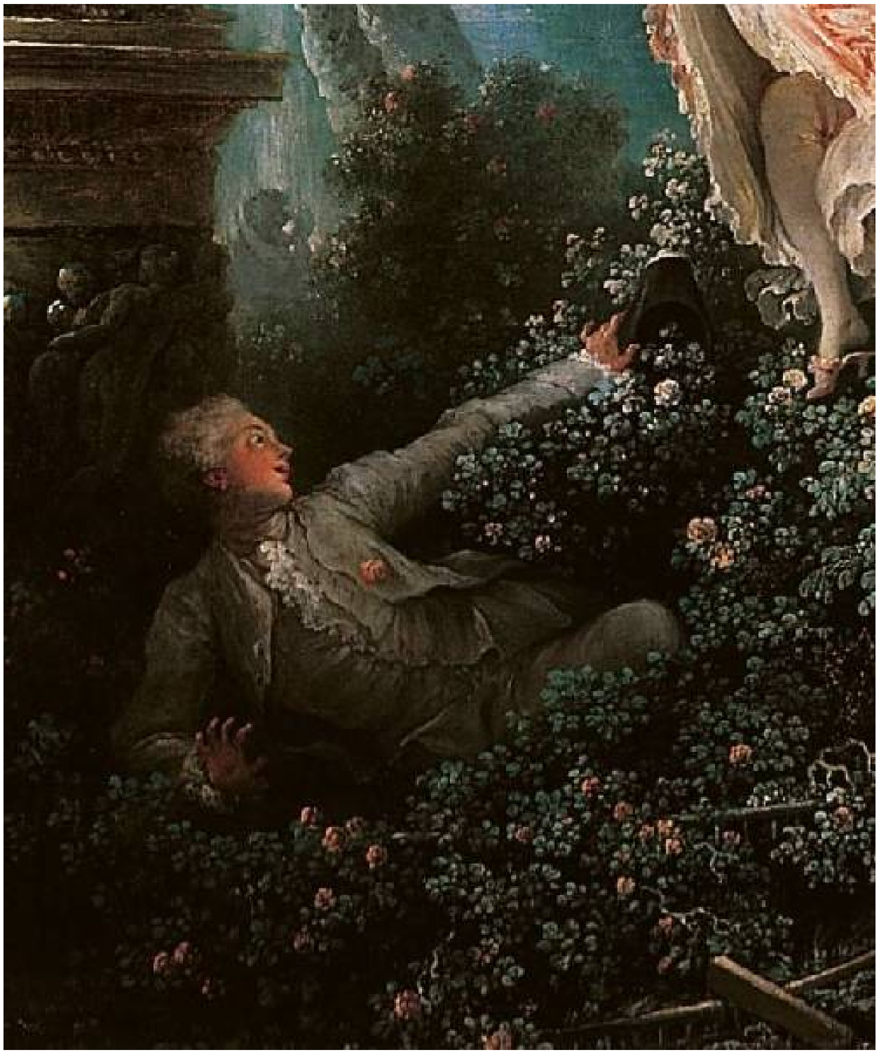

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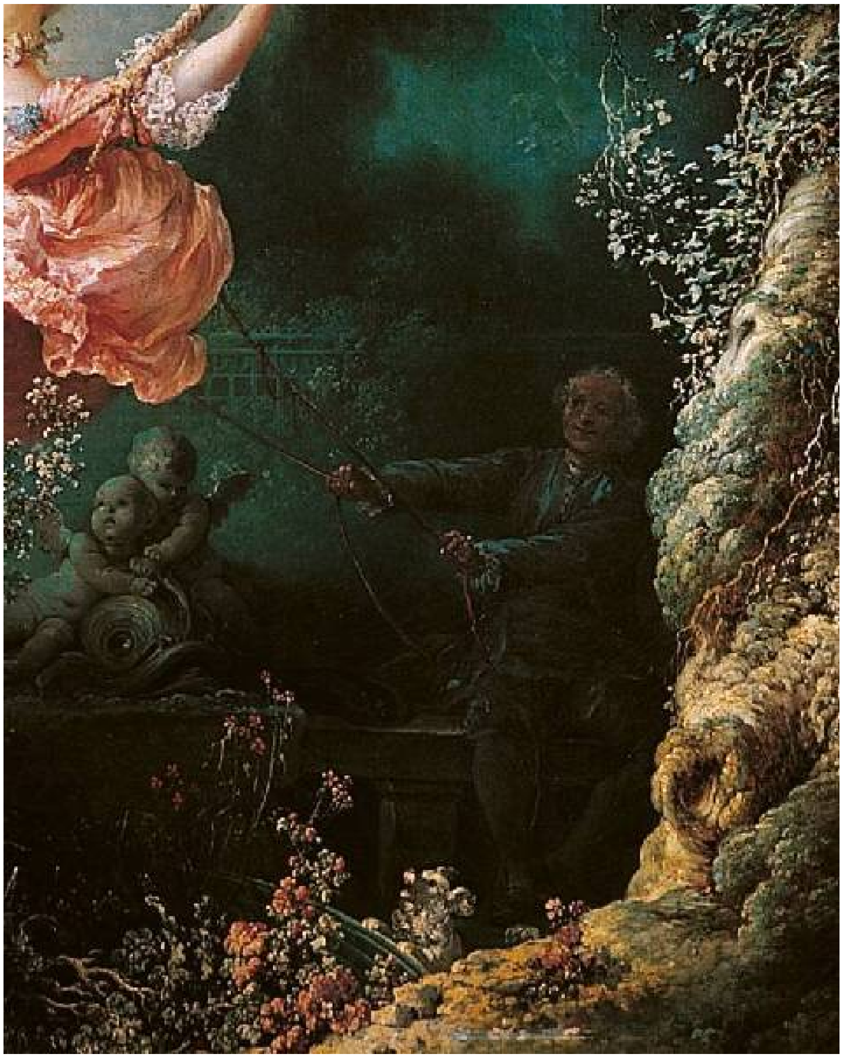

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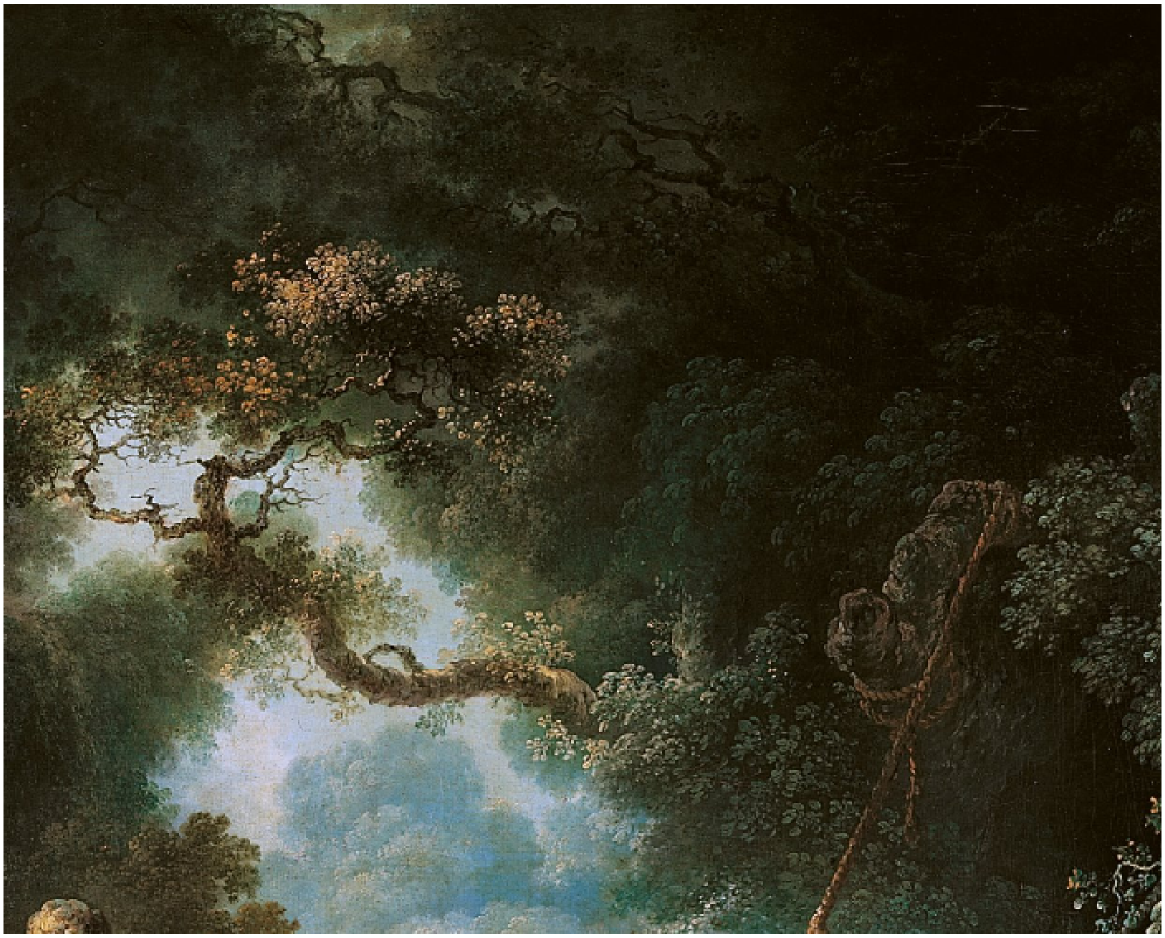

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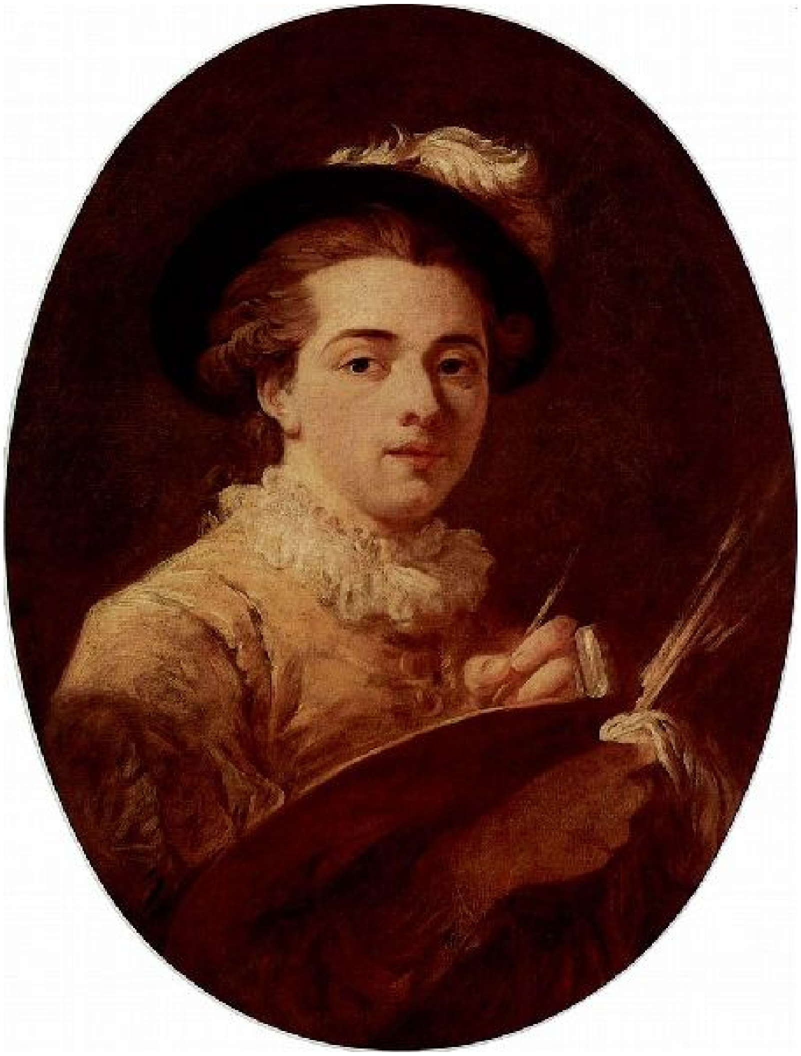


Self portrait at the Musée Fragonard

The Wallace Collection, London, a gallery open free to the public, housed at Hertford House in Manchester Square

The Blue Boy by Thomas Gainsborough

Thomas Gainsborough (1727-1788) was an English portrait and landscape painter, draughtsman, and printmaker, who surpassed his rival Sir Joshua Reynolds to become the dominant British portraitist of the second half of the eighteenth century. He painted quickly and the works of his maturity are characterised by a light palette and easy strokes. As he became famous and his sitters fashionable, he adopted a more formal manner, largely inspired by the works of Anthony Van Dyck.

Widely regarded as one of Britain's most famous artworks, *The Blue Boy* is thought to be a portrait of Jonathan Buttall (1752–1805), the son of a wealthy hardware merchant and close friend of the artist — though this identification has never been confirmed. The composition is a historical costume study as well as a portrait, the youth being dressed in seventeenth century apparel, in homage to the works of Anthony van Dyck, echoing the Flemish artist's portrait of Charles II as a boy. Usually Gainsborough was opposed to the use of 'fancy dress' with his sitters, feeling that it detracted from the likeness of a portrait. The strength of Buttall's confident posture suggests that he is in control of the brooding landscape behind him. The satin fabric allows the artist to experiment with the play of light across the costume, helping to produce a strikingly memorable image, which would in time become the most famous painting of its day.

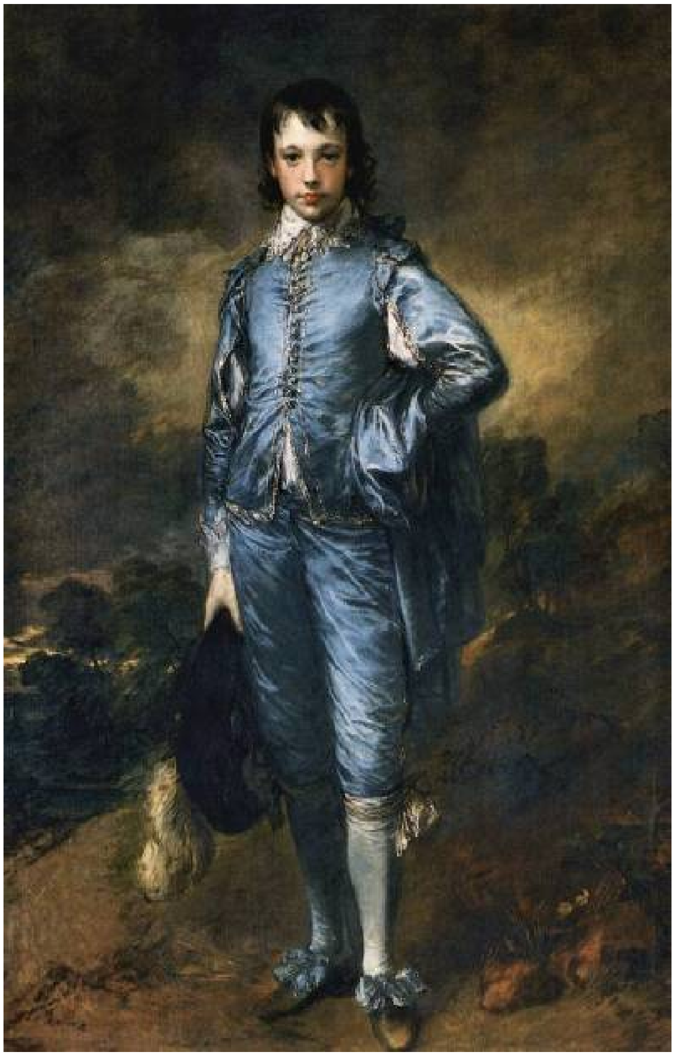
Legend tells that Gainsborough painted the portrait in retaliation to the precept of his great rival and fellow portraitist, Sir Joshua Reynolds, who had written:

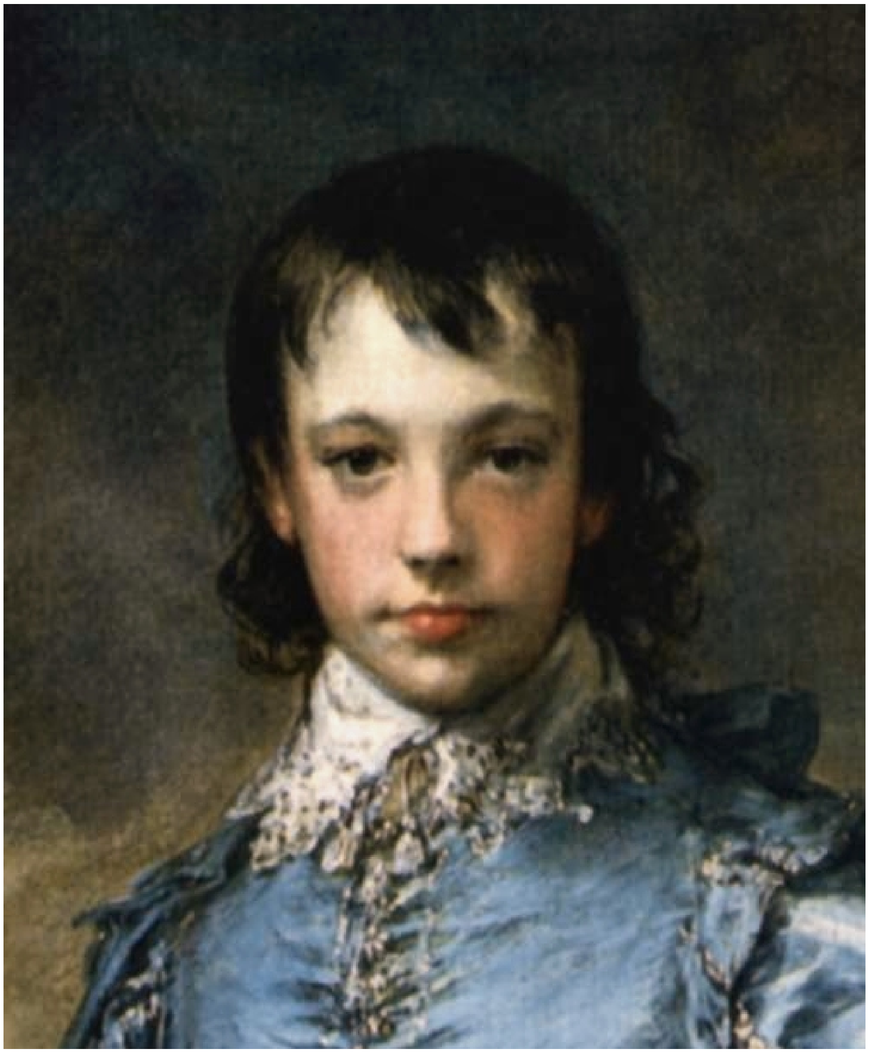
> *"It ought, in my opinion, to be indispensably observed, that the masses of light in a picture be always of a warm, mellow colour, yellow, red, or a yellowish white, and that the blue, the grey, or the green colours be kept almost entirely out of these masses, and be used only to support or set off these warm colours; and for this purpose, a small proportion of cold colour will be sufficient. Let this conduct be reversed; let the light be cold, and the surrounding colour warm, as we often see in the works of the Roman and Florentine painters, and it will be out of the power of art, even in the hands of Rubens and Titian, to make a picture splendid and harmonious."*

The two rivals were diametrically opposed in their artistic beliefs: Reynolds was a devout advocate of the study of the old masters; while Gainsborough was far more instinctive and modern in his approach. In time, it frustrated Gainsborough that Reynolds received the greater artistic recognition, receiving a knighthood from George III in 1769. Nevertheless, in spite of their great rivalry, both artists shared a mutual respect for each other's abilities, while both striving for the recognition of being the greatest portraitist in Britain.

It is now believed that, contrary to the old legend, Gainsborough did not paint *The Blue Boy* in defiance of Reynolds' thoughts on the use of cool colours in the foreground. The canvas was in fact exhibited in 1770, while Reynolds' famous remark in his *Discourse* was not made until 1778, so it is not possible that Gainsborough intended to rebut this theory. The first recorded mention of the story of Gainsborough's intention to defy Reynolds was actually not until 1820, showing that this was more likely an invented story, inspired by the knowledge of the great rivalry between the two painters.

Gainsborough had already drawn something on the canvas before beginning The Blue Boy, which he painted over. A life-size representation, *The Blue Boy* was in Jonathan Buttall's possession until he filed for bankruptcy in 1796. The painting was bought first by the politician John Nesbitt and then, in 1802, by the portrait painter John Hoppner. In about 1809 the canvas entered the collection of the Earl Grosvenor and remained with his descendants until its sale by the second Duke of Westminster to the dealer Joseph Duveen in 1921. By then it had become a great favourite in print reproductions, after being displayed to the public in various exhibitions at the British Institution, Royal Academy and elsewhere. In a move that caused a public outcry in Britain, it was then sold to the American railway pioneer Henry Edwards Huntington for $728,800 (£182,200), according to Duveen's bill, a then-record price for any painting. Before its departure to California in 1922, *The Blue Boy* was briefly put on display at The National Gallery, where it was seen by 90,000 people; the Gallery's director Charles Holmes was moved to scrawl farewell words on the back of the painting: "Au Revoir, C. H.". The canvas is now housed in the Huntington Library, San Marino, California.





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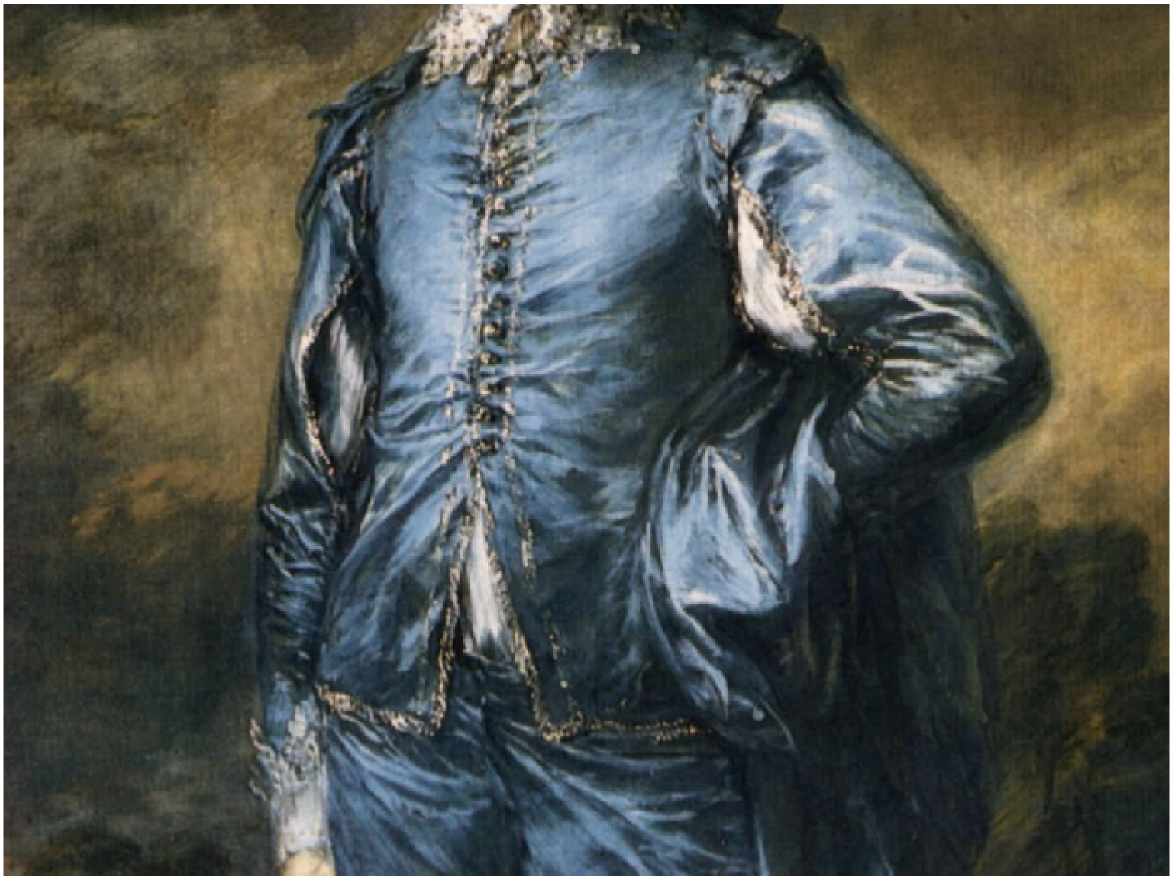

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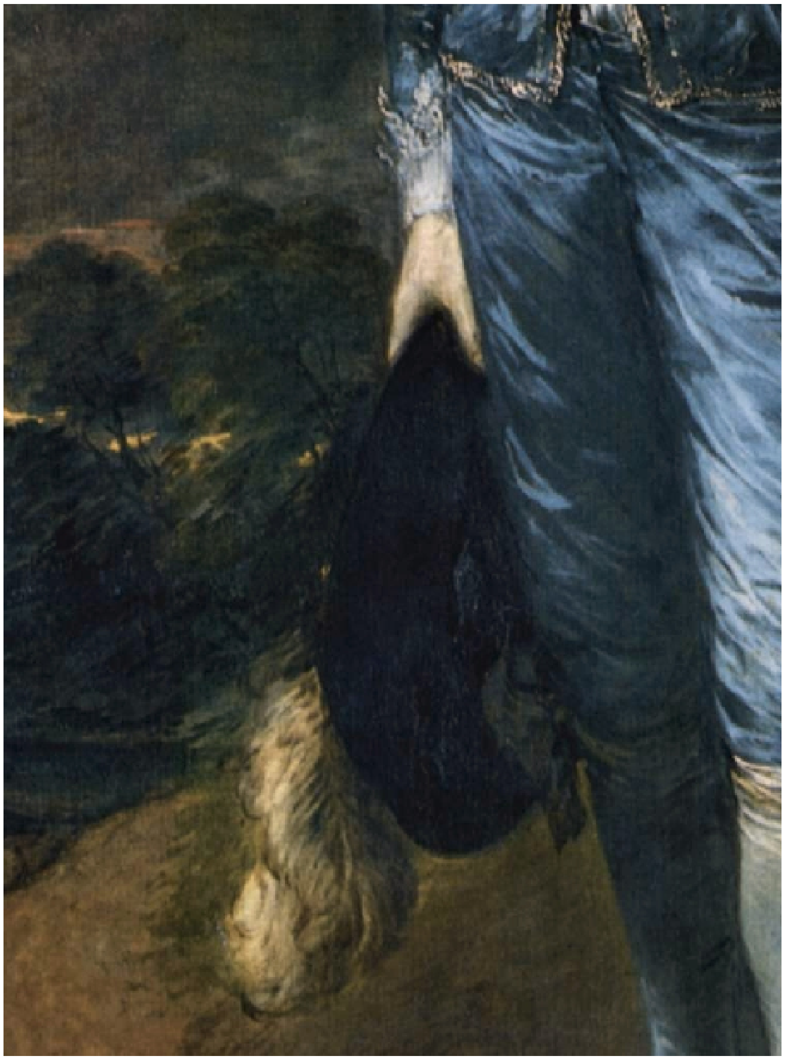

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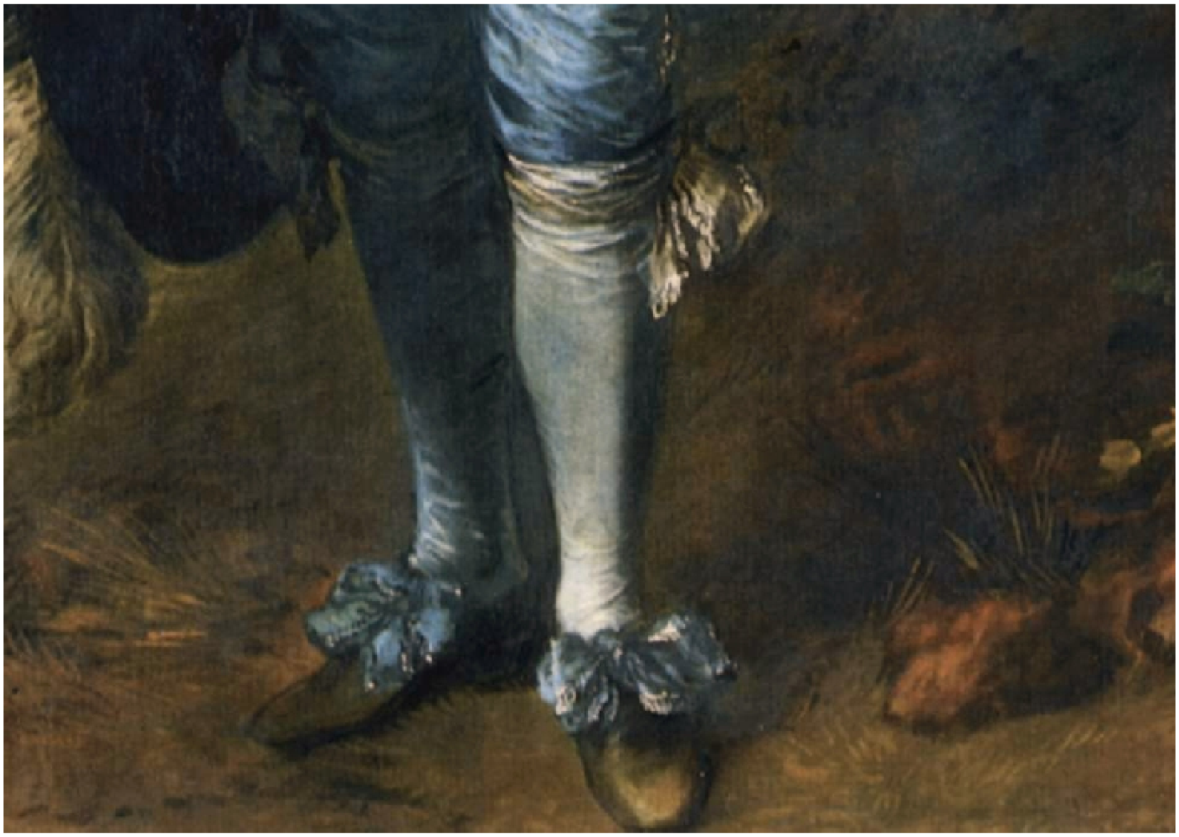

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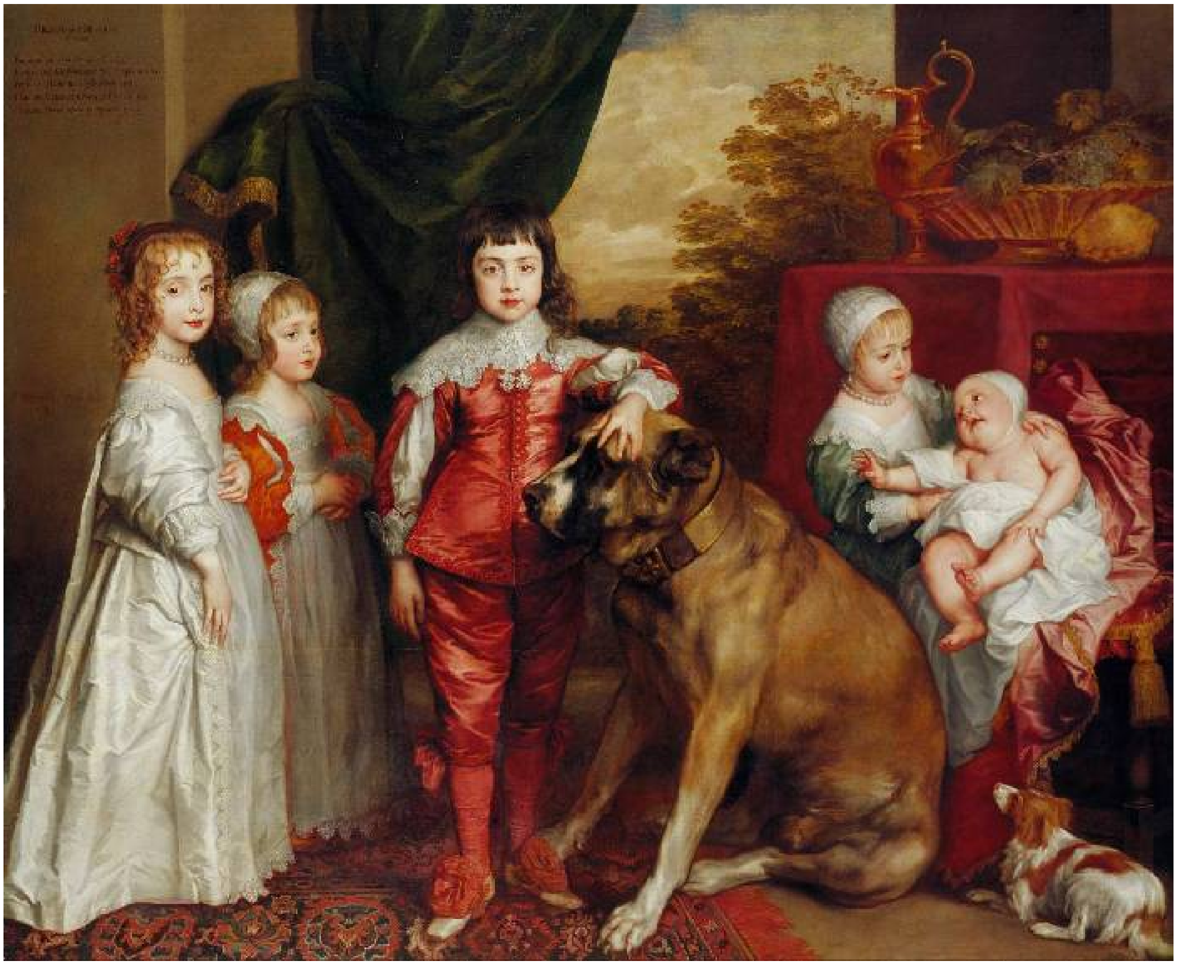
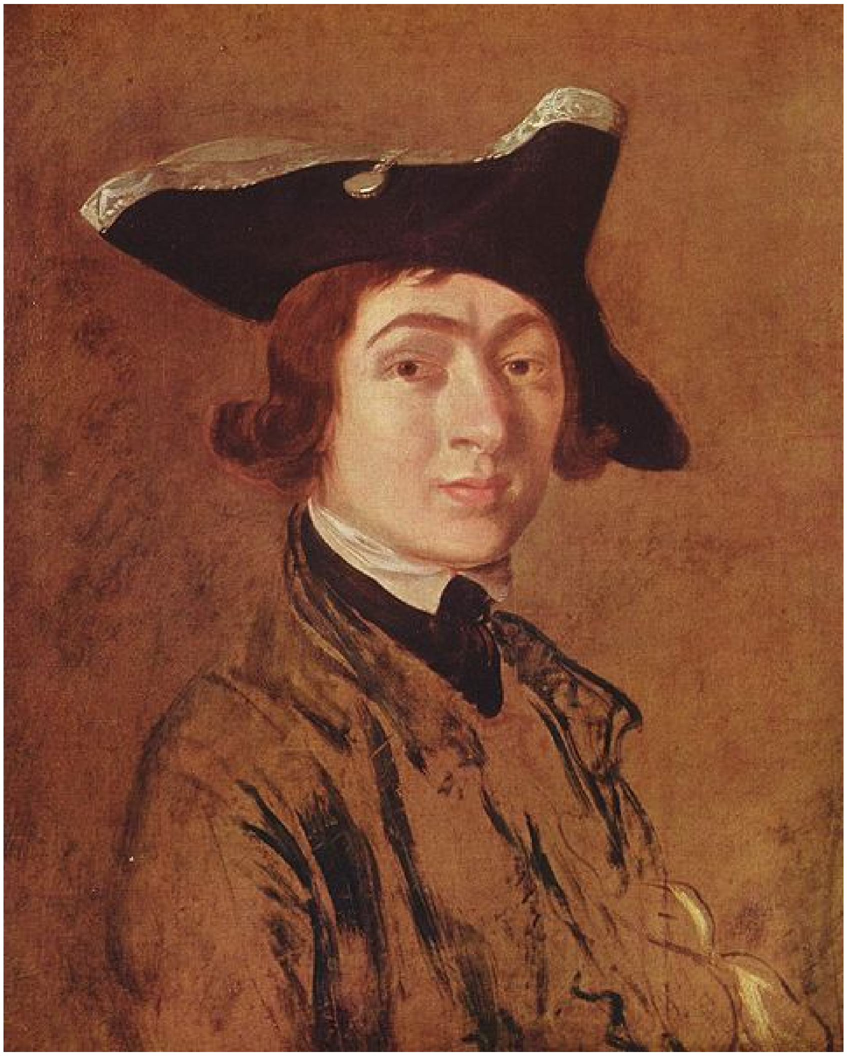
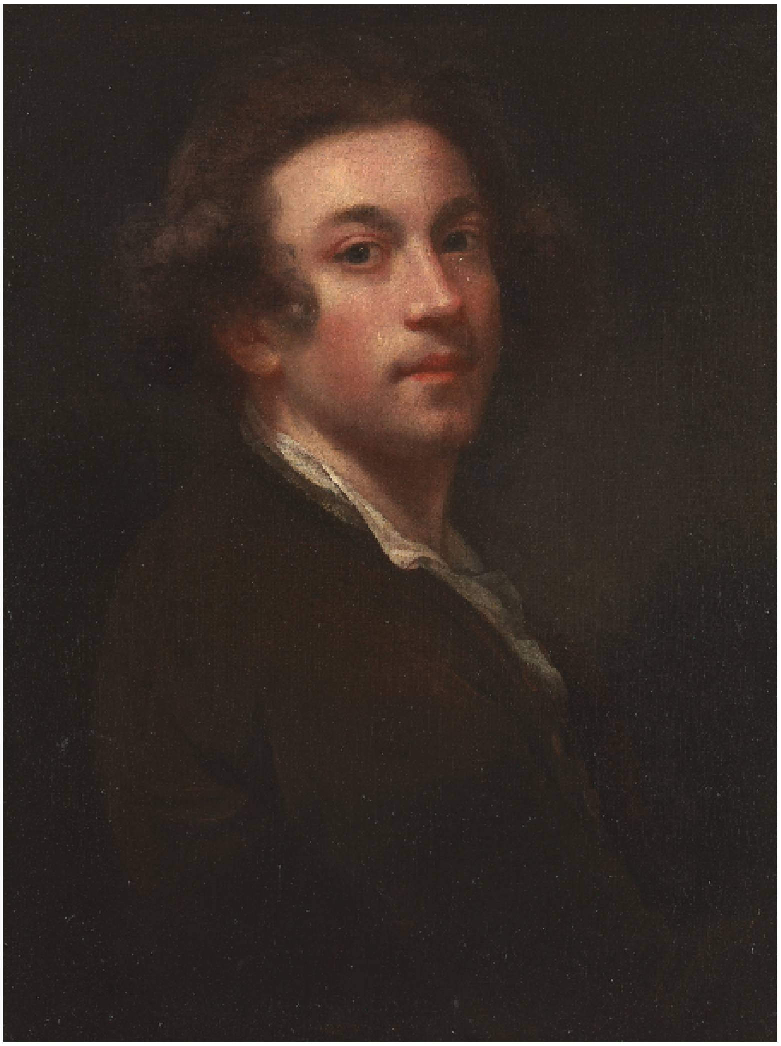


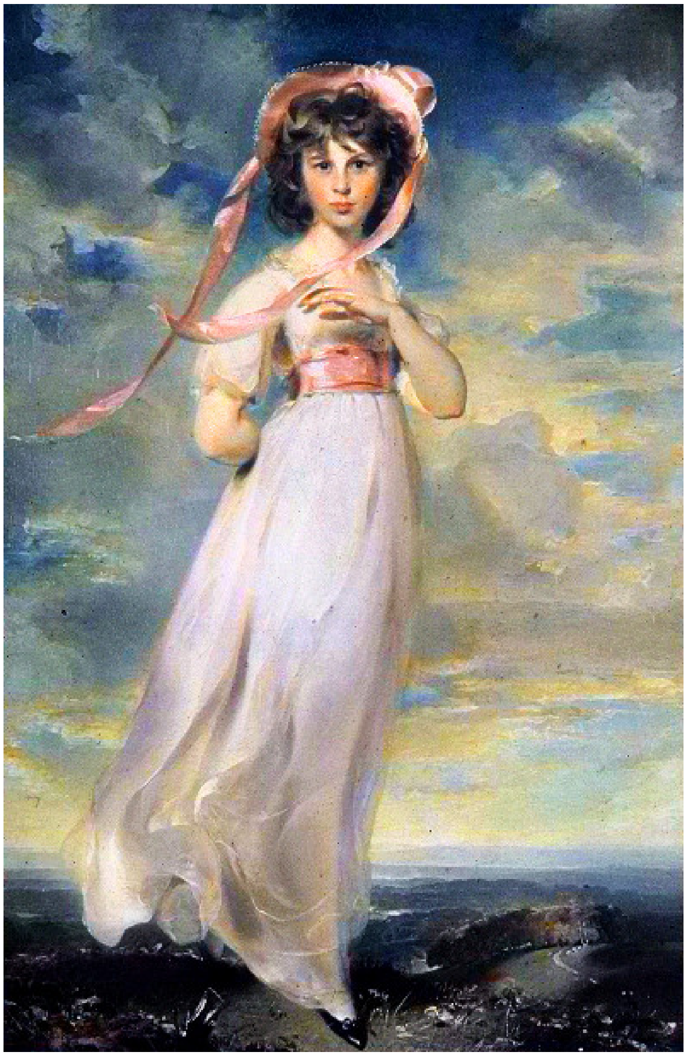
'The Children of King Charles I of England' by Anthony van Dyck, 1637



Gainsborough, self portrait, 1754



Sir Joshua Reynolds, self portrait — Reynolds (1723-1792) was an influential eighteenth-century portrait painter, who promoted the "Grand Style", depended on idealisation of the imperfect. He was a founder and first president of the Royal Academy of Arts and was knighted by George III in 1769.



'Pinkie' by Thomas Lawrence, 1794 – 'The Blue Boy' is often paired with Lawrence's 'Pinkie', which sits opposite to it at the Huntington Library.

Huntington Library, in a landscape setting by Beatrix Farrand

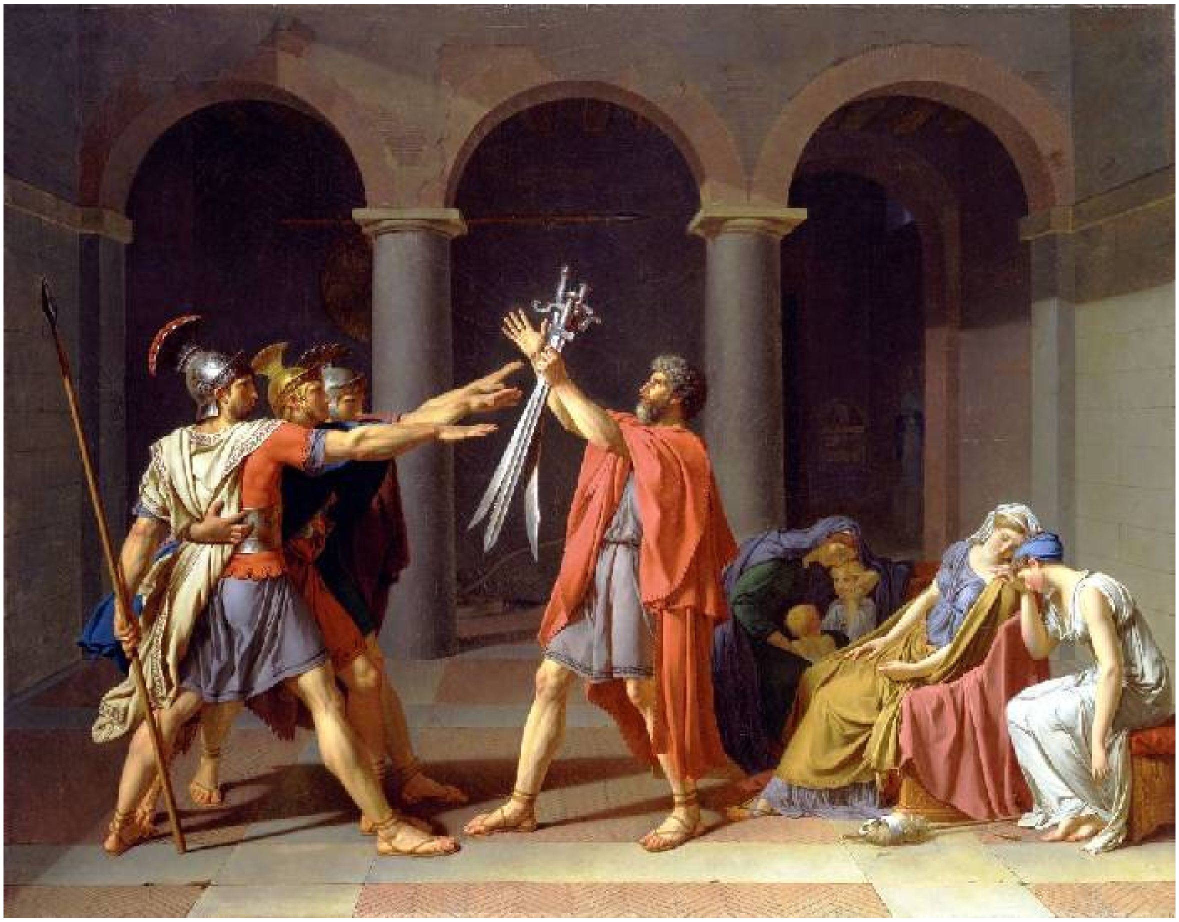
Oath of the Horatii by Jacques-Louis David

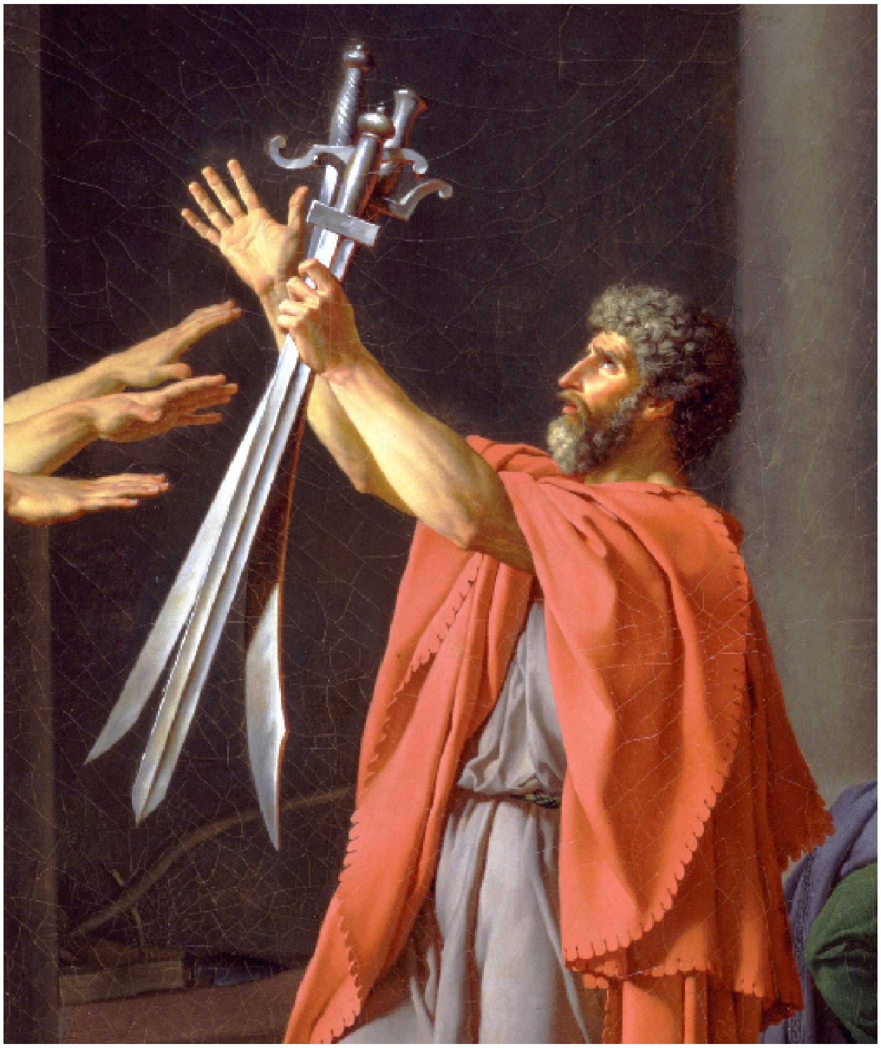
Considered the preeminent painter of the Neoclassical style, Jacques-Louis David (1748-1825) developed a cerebral brand of history painting, marking a shift in taste away from Rococo frivolity toward a classical austerity and severity. These works fostered a heightened feeling, harmonising with the moral climate of the final years of the Ancien Régime. David later became an active supporter of the French Revolution and friend of Maximilien Robespierre and became, in effect, a dictator of the arts under the French Republic. Imprisoned after Robespierre's fall from power, David aligned himself with Napoleon, The First Consul of France. At this time he developed his Empire style, notable for its use of warm Venetian colours. He had a large number of pupils, making him the dominant force in French art of the early nineteenth century, especially in academic Salon painting.

Oath of the Horatii (1784), now on display in the Louvre, immediately became a huge success with critics and the public, and remains one of the best known paintings in the Neoclassical style. The canvas depicts a scene from a Roman legend, taken from the first book of Livy's *History of Rome*. It concerns a dispute between two warring cities, Rome and Alba Longa, stressing the importance of patriotism and masculine self-sacrifice for one's country. Instead of the two cities sending their armies to war, they agree to choose three men from each city to engage in combat; the victors will win the averted war for their city. From Rome, three brothers, the Horatii, agree to end the war by fighting three brothers from a family of Alba Longa, the Curiatii. The three brothers, all of whom appear willing to sacrifice their lives for the good of Rome, are shown saluting their father, who holds their swords out. Of the three Horatii brothers, only one shall survive the confrontation. However, it is the surviving brother that is able to kill the other three fighters from Alba Longa: he allows the three fighters to chase him, causing them to separate from each other, and then, in turn, kills each Curiatii brother. Aside from the three brothers depicted, David also portrays, in the bottom right corner, a seated woman crying — Camilla, is a sister of the Horatii brothers, who is also betrothed to one of the Curiatii fighters and therefore she weeps in the realisation that, in any case, she will lose someone she loves.

In the image, the three brothers express their loyalty and solidarity with Rome before battle, wholly supported by their father. These are men willing to lay down their lives out of patriotic duty. With their resolute gaze and taut, outstretched limbs, they are represented as symbols of the highest virtues of Rome. Their clarity of purpose, mirrored by David's simple yet powerful use of tonal contrasts, lends the painting, and its message about the nobility of patriotic sacrifice, an emotional intensity. In contrast, the tender-hearted women appear to weep and mourn, awaiting the tragic end of the combat.

In 1774, David had won the Prix de Rome for *Erasistratus Discovering the Cause of Antiochus' Disease*. This allowed him to stay five years in Rome as a student from the French government. Upon his return to Paris he exhibited his work, which Diderot greatly admired; the success was so resounding that King Louis XVI of France allowed him to stay in the Louvre — a very ancient privilege desired by artists. There he met Pecoul, contractor for the actual buildings, and Pecoul's daughter, whom he married. The king's assistant d'Angivillier commissioned *Oath of the Horatii* with the intention that it would be an allegory about loyalty to the state and therefore to the king. Nevertheless, David departed from the commission, painting a different scene from the requested part of the tale. Overall, David's picture manifests a progressive outlook, deeply influenced by Enlightenment ideas, which eventually contributed to the overthrow of the monarchy. As the French Revolution approached, paintings increasingly referred to the loyalty to the state rather than the family or the church. Painted five years before the Revolution, *Oath of the Horatii* reflects the mounting political tensions of the period.





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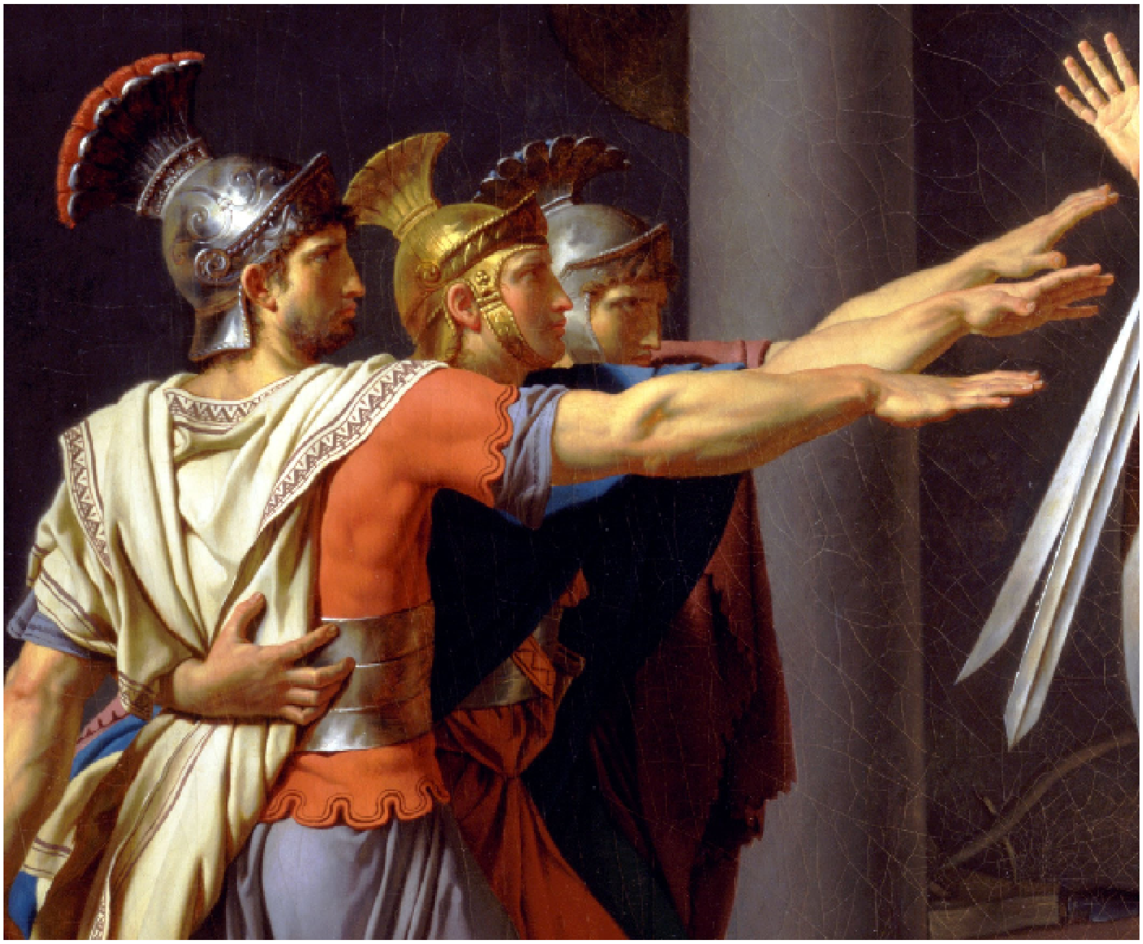

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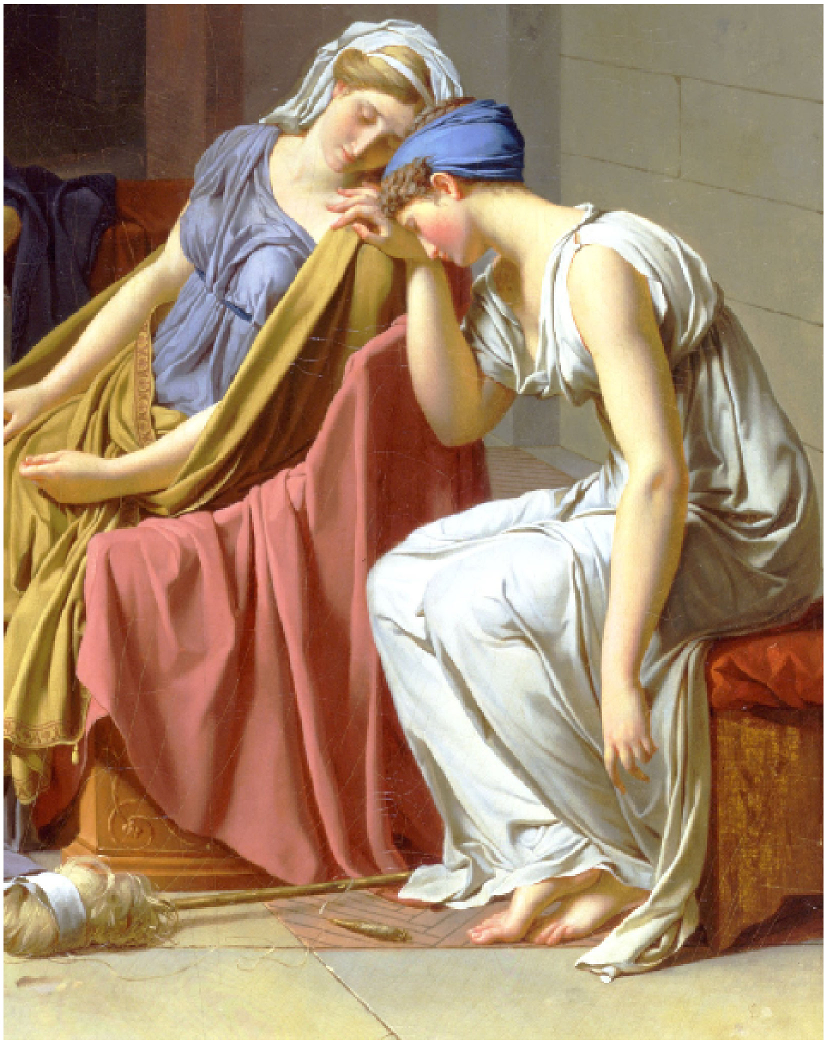

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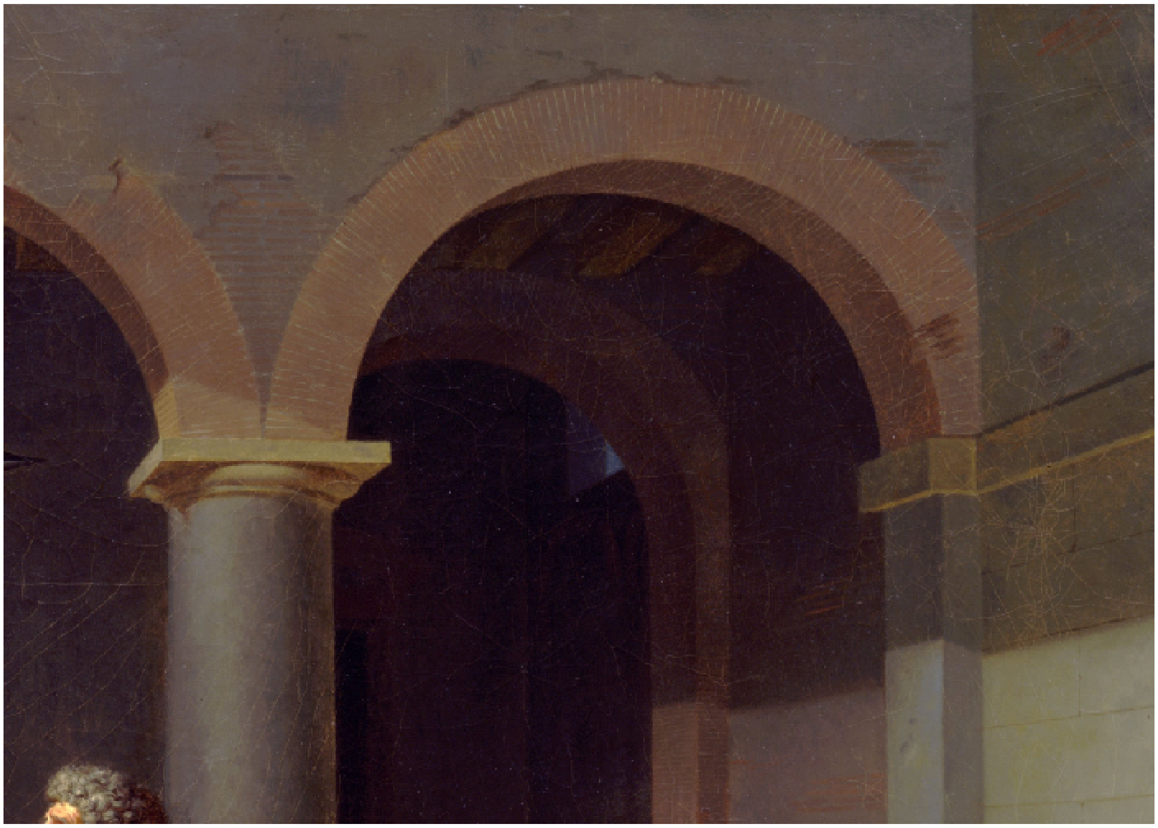

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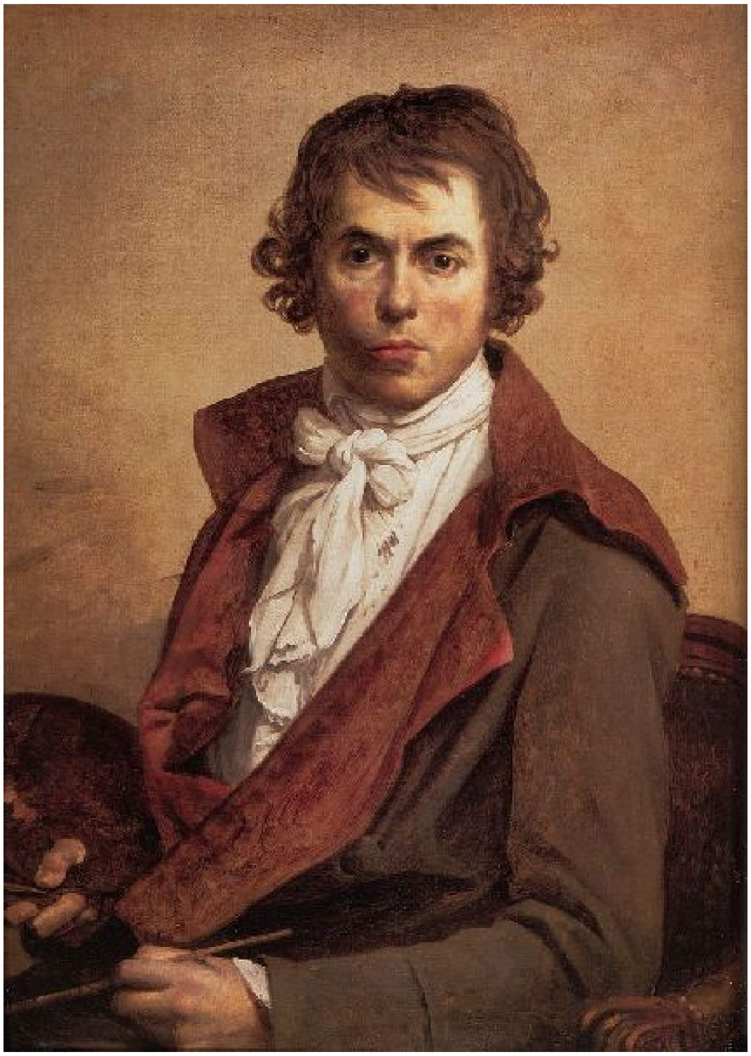


Self portrait of Jacques-Louis David, 1794, Musée du Louvre

The Nude Maja by Francisco de Goya

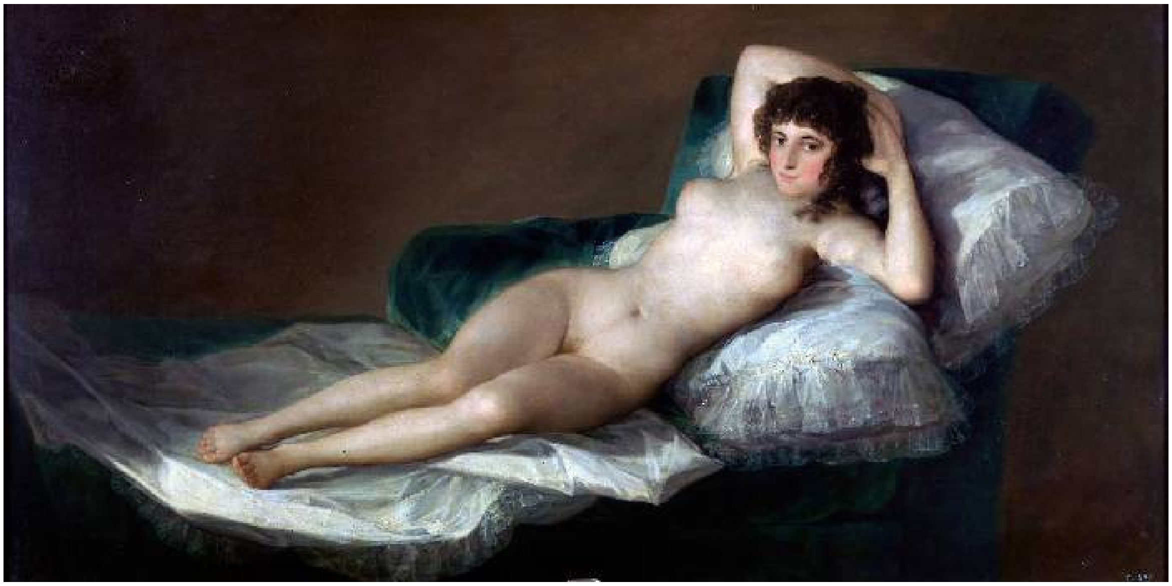
Francisco de Goya (1746-1828) is generally considered the most important Spanish artist of the late eighteenth and early nineteenth century. Immensely successful in his lifetime, Goya is often referred to as both the last of the Old Masters and the first of the moderns. His paintings, drawings and engravings reflected contemporary historical upheavals and influenced important nineteenth and twentieth century painters.

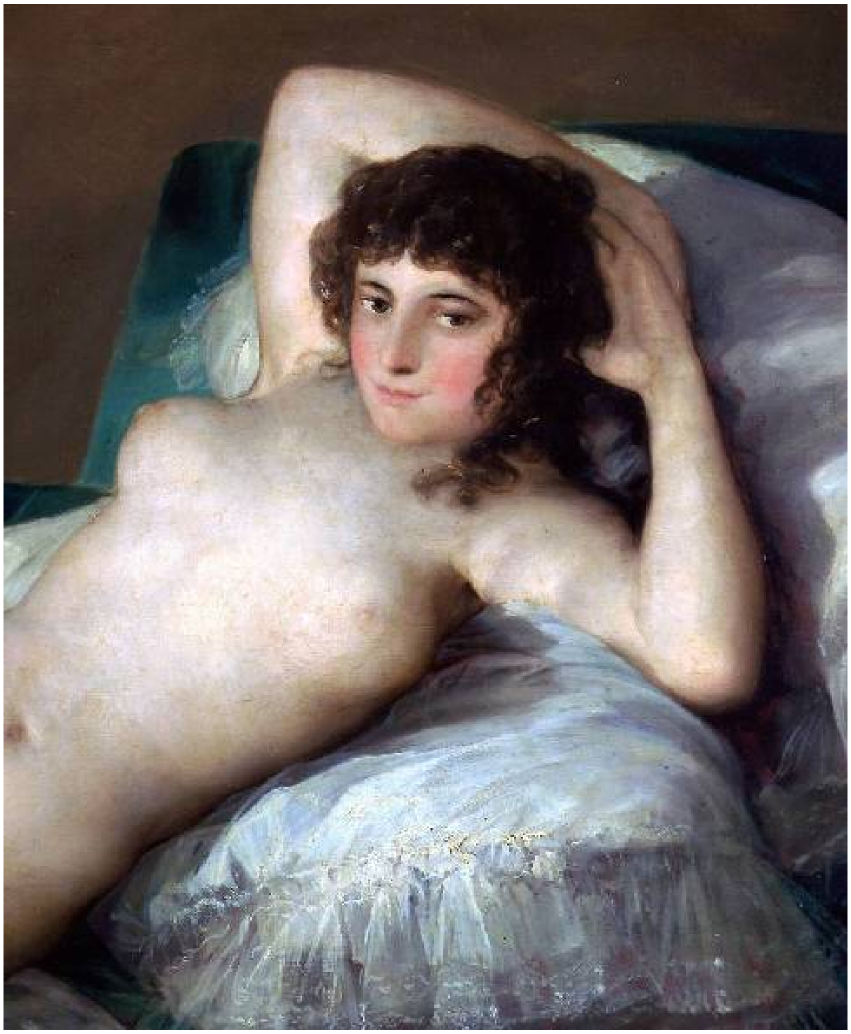
Completed by 1800, the notorious image of a nude woman reclining on a bed of pillows was most likely commissioned by Manuel de Godoy to hang in his private collection in a separate cabinet reserved for such paintings. Goya created an alternative version of the same painting, with the sitter identically posed, yet clothed, known today as *La maja vestida* (The Clothed Maja), which is displayed today in the Prado alongside *La maja desnuda* (The Nude Maja). The painting is famous for the confident and unashamed gaze of the model, as she gazes at the viewer, unfazed by her revealing pose. It has also been cited as one of the earliest Western artworks to depict a nude woman's pubic hair without obvious negative connotations, such as images of prostitutes.

The painting makes use of the traditions of depictions of the nude in Spanish art, though it also marks a clear break in significant ways, especially in her brazen gaze. The accompanying pendant showing the same woman in contemporary dress stresses that the focus of the works is not of a mythological subject, as in Velázquez' *Rokeby Venus*, but in fact of a contemporary nude Spanish woman. Unlike Velázquez' Venus, which reveals only her back, Goya's portrait provides a full frontal view. The woman's figure is less idealised, being short and angular, while Velázquez' is elongated and curved, lying on richly coloured satin, starkly contrasting with the bare white fabric that Goya's sitter lies on.

The identity of the model and why the paintings were created remain unknown, but it has been conjectured that the woman was Godoy's young mistress, Pepita Tudó. Both paintings are first recorded in an inventory of the unpopular Prime Minister Manuel de Godoy, Duke of Alcúdia in 1800, when hung in a private room reserved for nude paintings, including Velázquez's *Rokeby Venus*. Godoy retained the picture for six years before it was discovered by investigators of the Spanish Inquisition in 1808, along with his other "questionable pictures". Godoy and the curator of his collection, Don Francisco de Garivay, were brought before a tribunal and forced to reveal the artists behind the confiscated art works that were deemed as "prejudicial to the public good."

The controversy was driven by a political motive, following a mob gathering demanding Godoy's removal as Prime Minister. In the fallout, Goya was named and summonsed on a charge of moral depravity. As Godoy had only been found in possession of the painting, Goya was asked to explain why he had created it. Though his answers do not survive, we know that the Director of Confiscations noted that Goya had only followed and emulated Titian's *Danaë* series and Velázquez' *Venus* — two painters greatly admired by the court and church. Goya escaped prosecution when the tribunal accepted that he was following in a tradition, emulating a Velázquez painting favoured by Philip IV of Spain. By 1808 the Inquisition was nearing the end of its influence and though it strove to draw attention to "dangerous" forms of expression, it was usually unable to fully suppress them. The event would foster in Goya a life-long hatred for the Inquisition.





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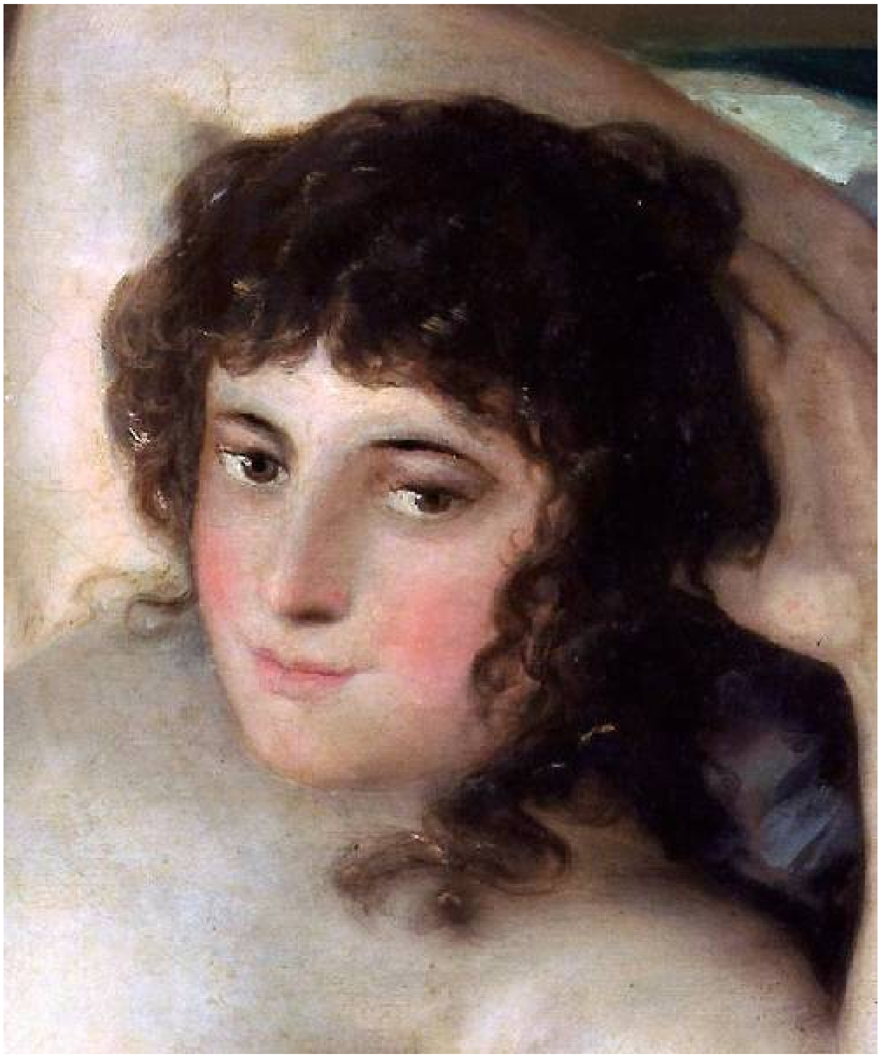

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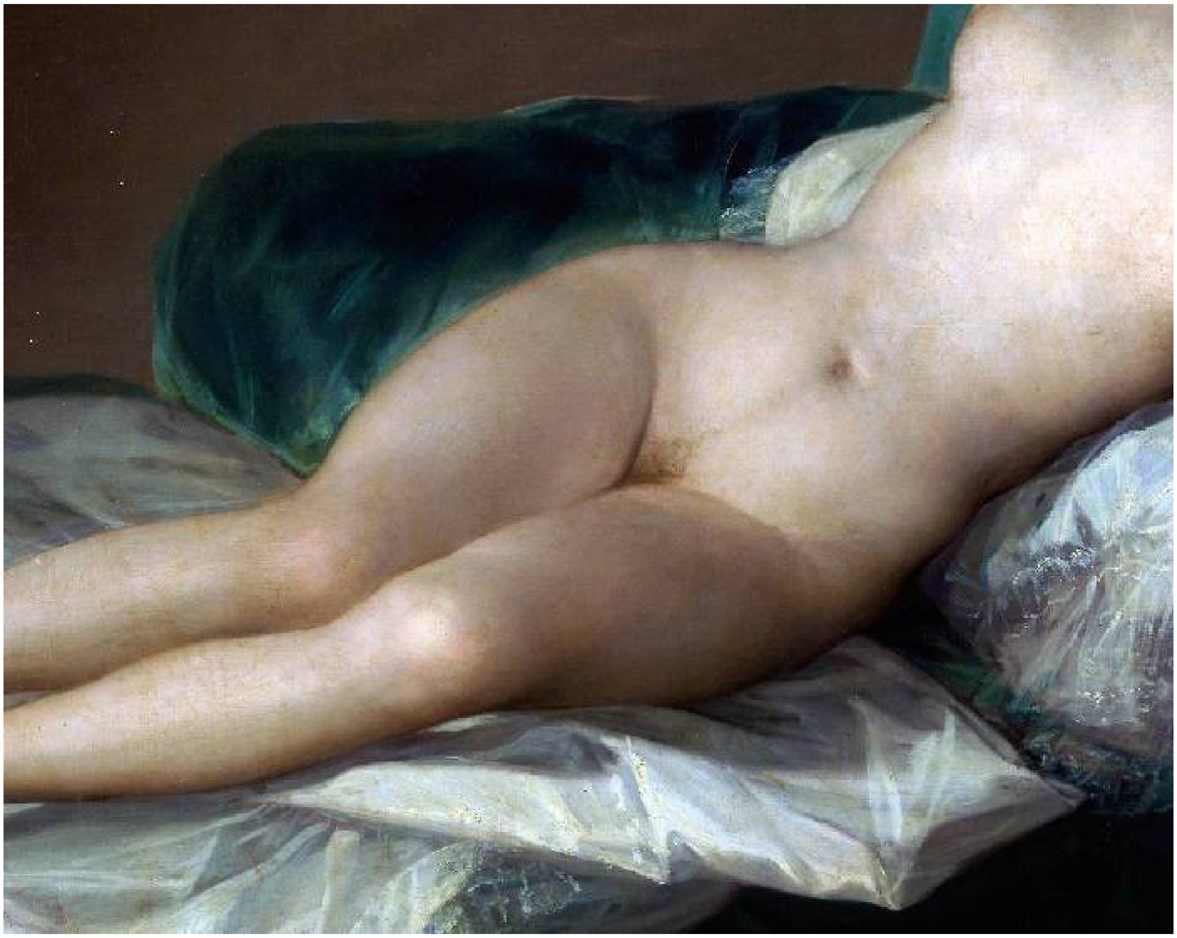

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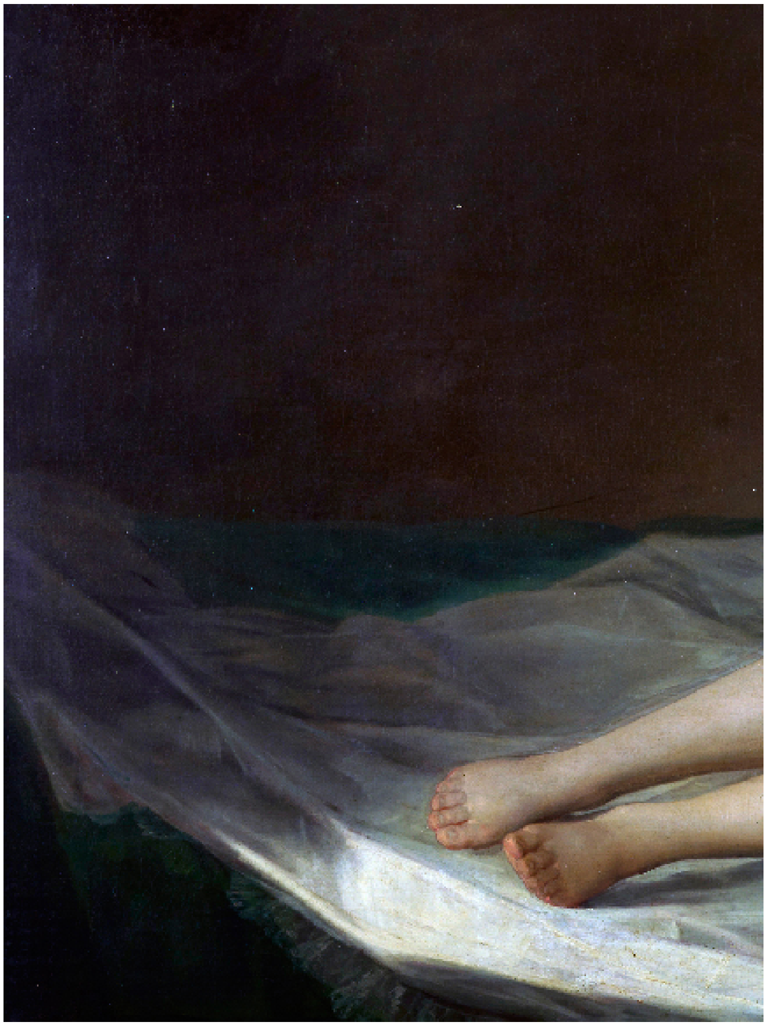

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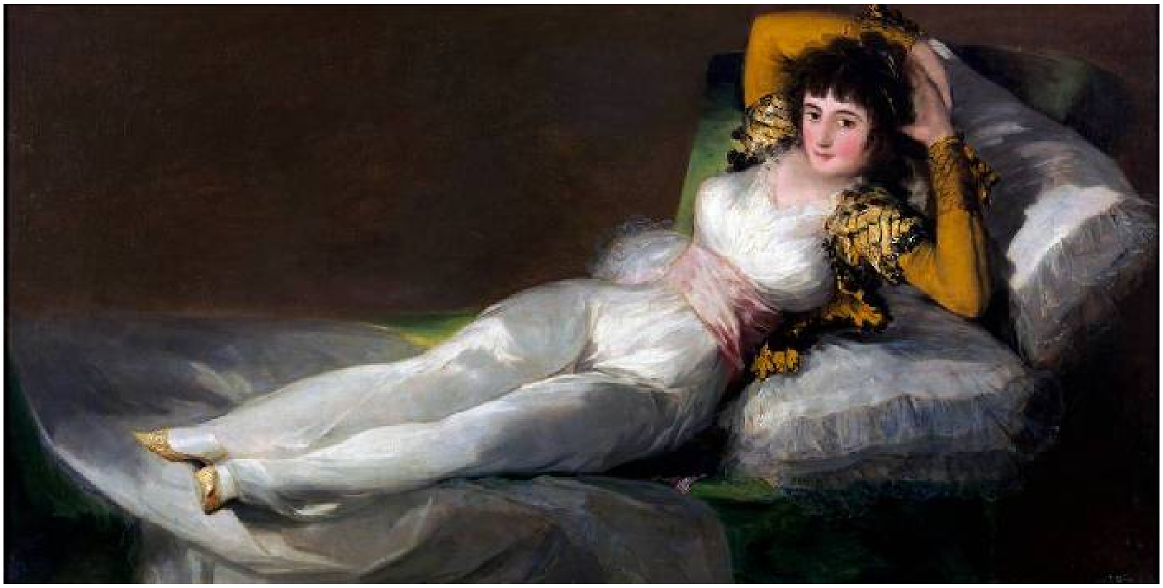

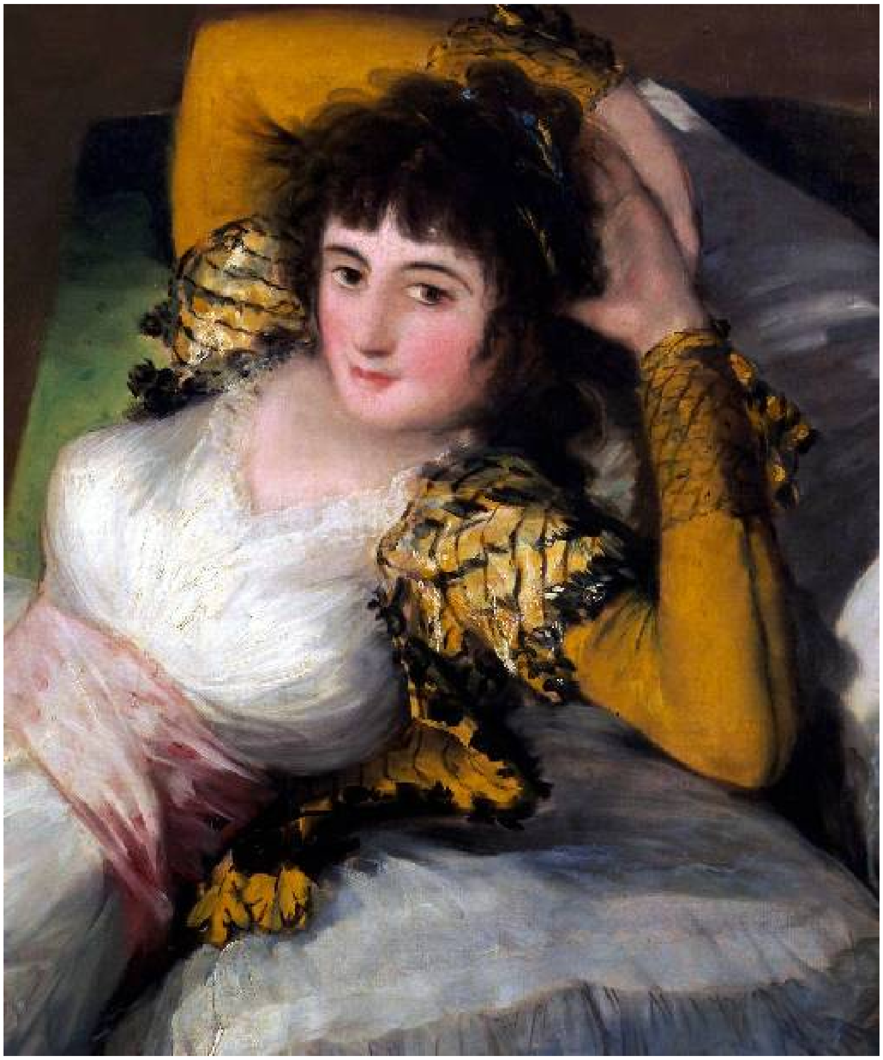

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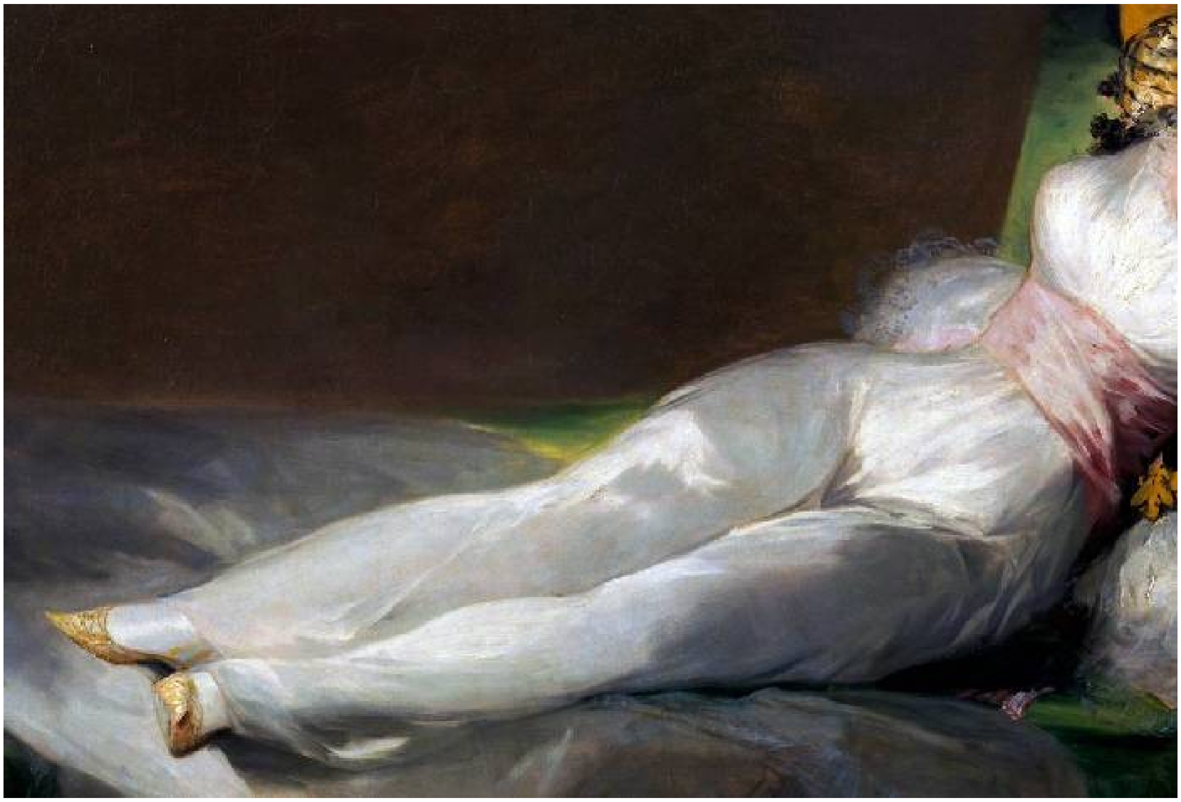

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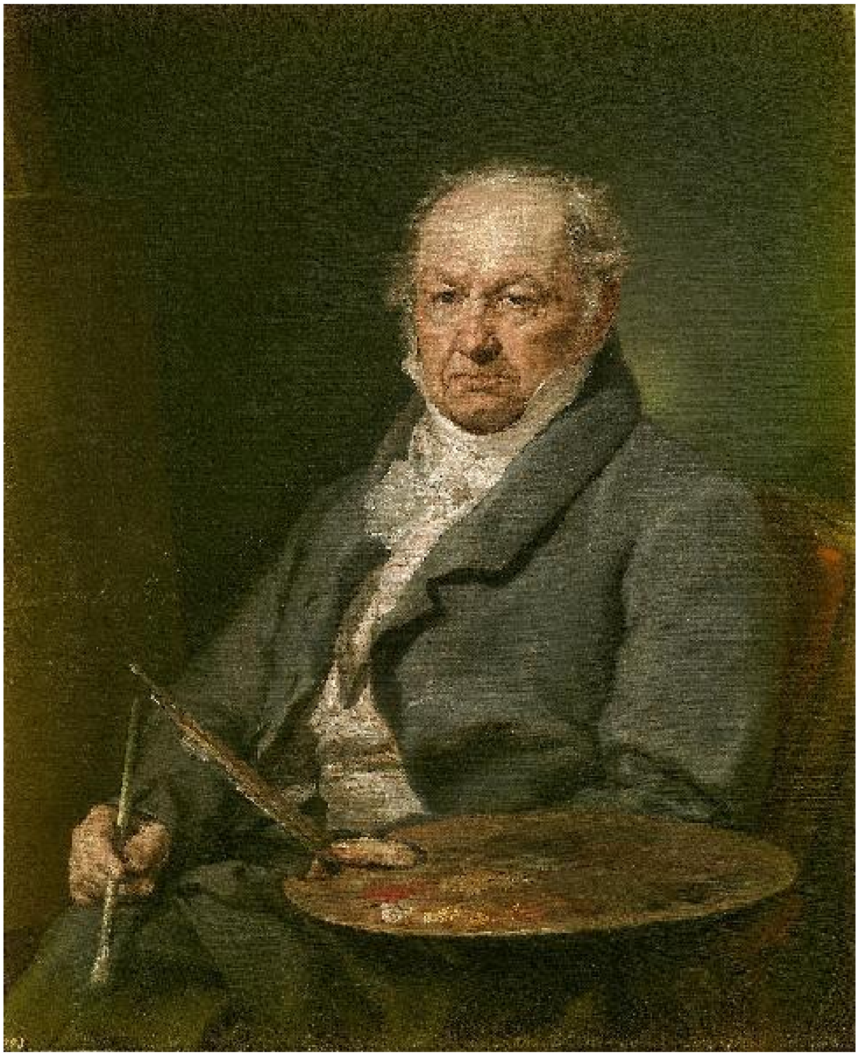
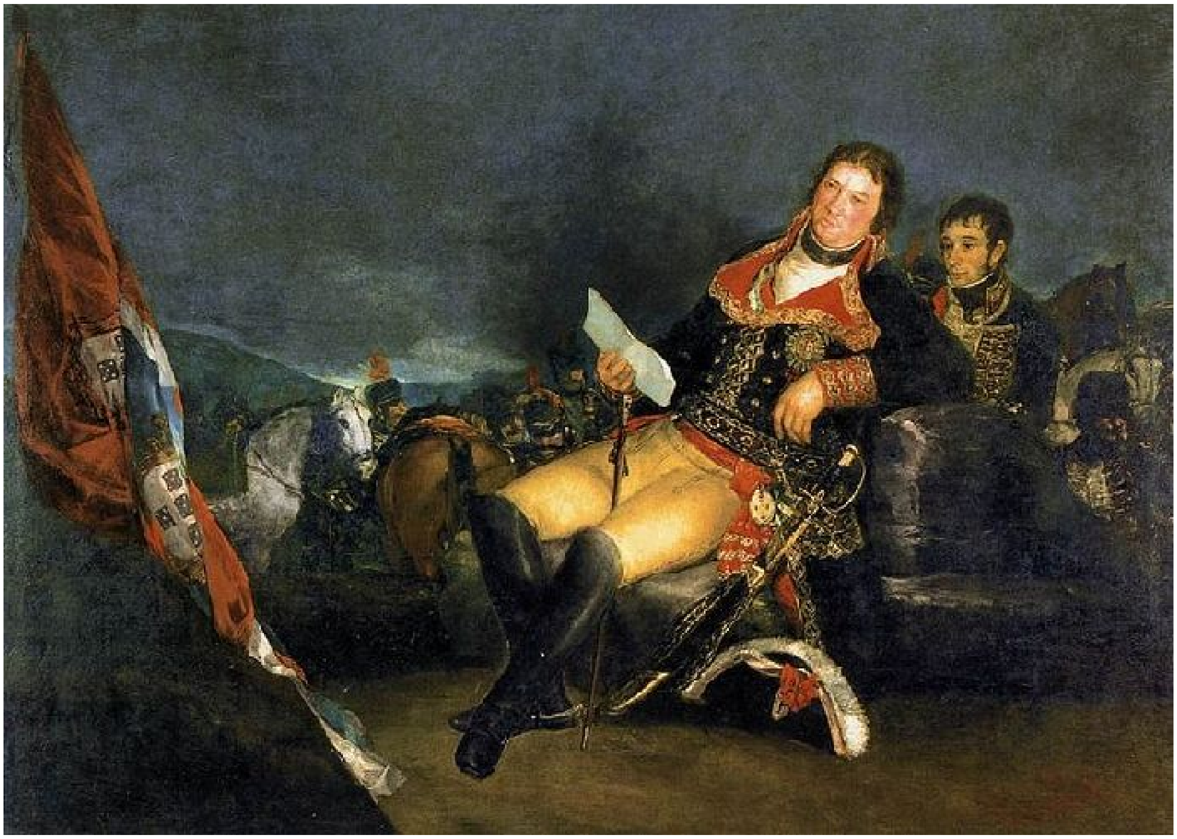


Portrait of Goya by Vicente López Portaña, 1826



‘Manuel de Godoy, Príncipe de la Paz’ by Goya — Godoy was Prime Minister of Spain from 1792 to 1797 and from 1801 to 1808.

The Hay Wain by John Constable

The English Romantic painter John Constable (1776-1837) was born in Suffolk and is known principally for his landscape paintings of Dedham Vale, the area surrounding his home — now known as “Constable Country” — which he invested with an intensity of affection. “I should paint my own places best”, he wrote to his friend John Fisher in 1821, “painting is but another word for feeling”. Although his paintings are now among the most popular and valuable in British art, Constable was never financially successful. He did not become a member of the establishment until he was elected to the Royal Academy at the age of fifty-two. Nevertheless, his work was embraced in France, where he sold more works than in his native England and inspired the Barbizon school.

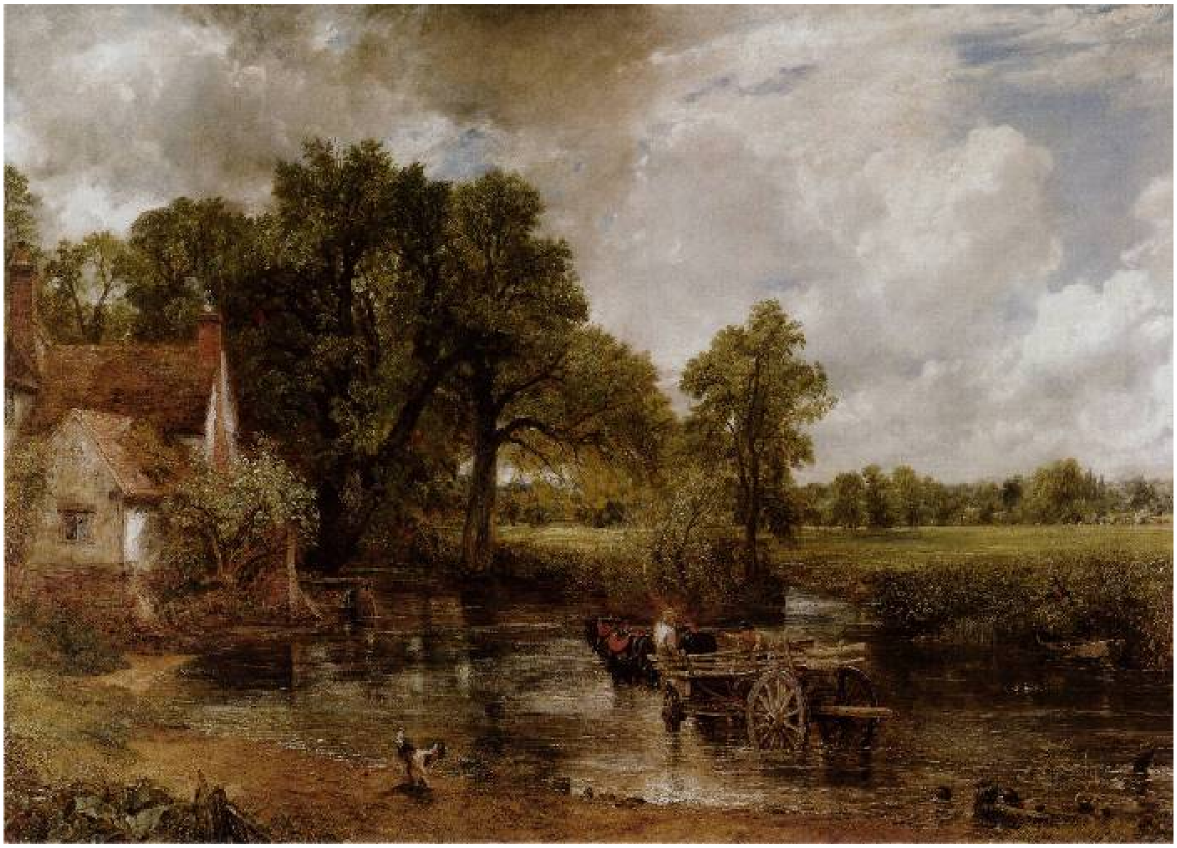
Widely regarded as the most famous painting of English art, *The Hay Wain* was completed in 1821 and is housed in London’s National Gallery. The image presents a view of three horses pulling a hay wain (a large farm cart) across the river, as a nearby building, Willy Lott’s Cottage (still standing today) is visible on the far left. The scene takes place near Flatford Mill, with the left bank in Suffolk and the landscape on the right bank in Essex. Forming one of a series of “six-footers” produced for the annual summer exhibitions at the Royal Academy, *The Hay Wain* was rigorously planned, with a full-scale oil sketch for the work giving a clear indication of its development. Constable originally exhibited the painting with the somewhat bland title *Landscape: Noon*, suggesting that he envisaged it as belonging to the classical landscape tradition of representing the cycles of nature.

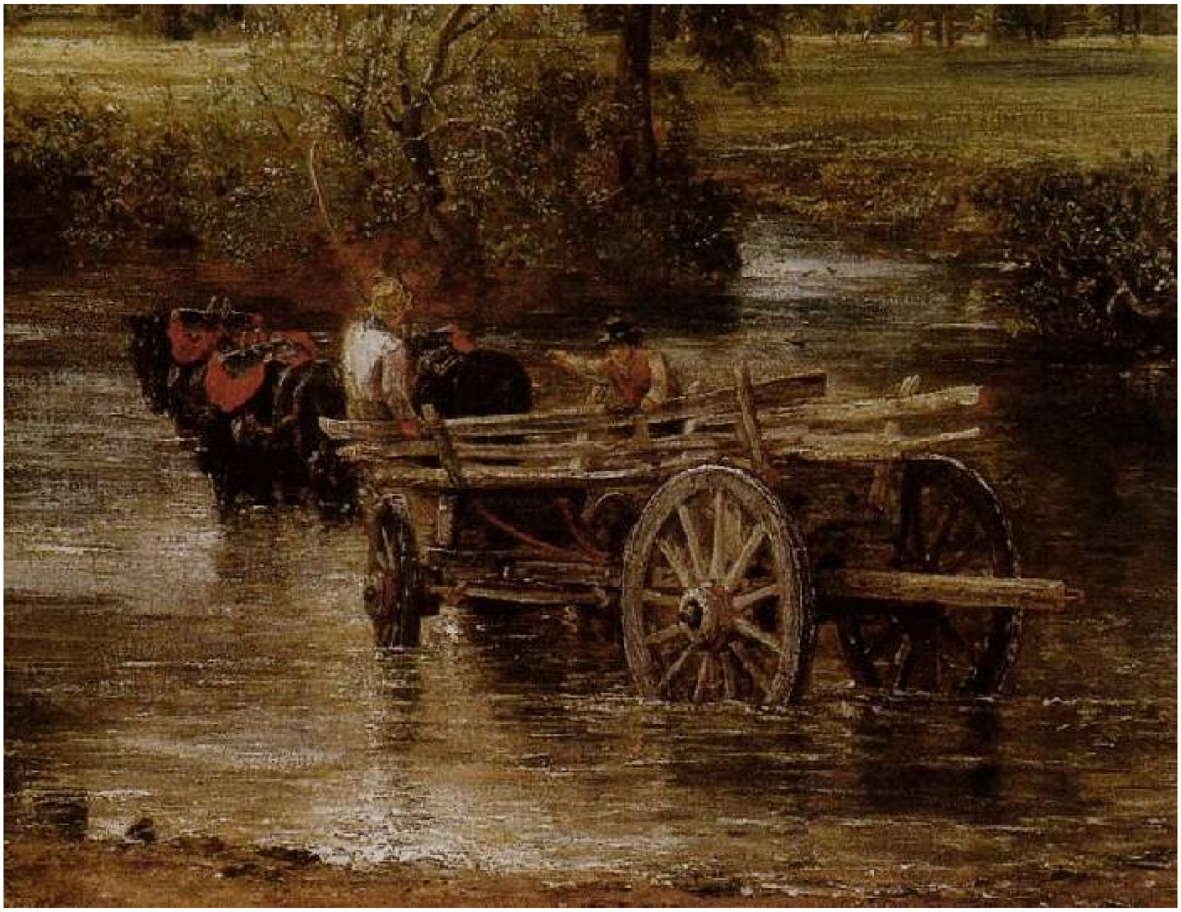
Interestingly, *The Hay Wain* was painted in the artist’s studio in London, many miles away from the Stour setting portrayed in the composition, during the winter months of 1820. Constable had written to ask his friend John Dunthorne to sketch the hay wain itself *in situ* and to send it to him in London. Constable’s brother reported that Dunthorne had a very ‘cold job’ drawing the Suffolk harvest wagon. Nevertheless, the task was evidently successful and had a hand in producing one of the most famous images of

Western art. It is surprising that Constable was able to inject so much natural life and realism into a work that was produced in artificial circumstances.

Although the painting is revered today as an iconic British symbol, when it was originally exhibited at the Royal Academy in 1821, it failed to find a buyer. However, it was considerably better received in France, winning praise from Théodore Géricault. In 1824 it caused a sensation when it was exhibited with other works by Constable at the Paris Salon. In that exhibition, *The Hay Wain* was singled out for a gold medal awarded by Charles X of France, a cast of which is now incorporated into the picture's frame. Its composition had a profound effect on the work of the French artist Eugène Delacroix, who subsequently altered his style after studying Constable's canvases and essays. Of Constable's colour, Delacroix wrote in his journal: "What he says here about the green of his meadows can be applied to every tone". Delacroix repainted the background of his *Massacre de Scio* (1824) after seeing the Constables at Arrowsmith's Gallery, which he said had done him "a great deal of good".

The Hay Wain was sold at the exhibition, along with three other Constable landscapes, to the dealer John Arrowsmith and subsequently brought back to England by another dealer, D. T. White, who then sold the painting to a Mr. Young, residing in Ryde on the Isle of Wight. It was there that it came to the attention of the collector Henry Vaughan and the painter Charles Robert Leslie. On the death of his friend Mr. Young, Vaughan bought the painting from the former's estate; in 1886 he presented it to the National Gallery in London. In his will Vaughan bequeathed the full-scale oil sketch for *The Hay Wain*, made with a palette knife, to the South Kensington Museum (now the Victoria and Albert Museum).





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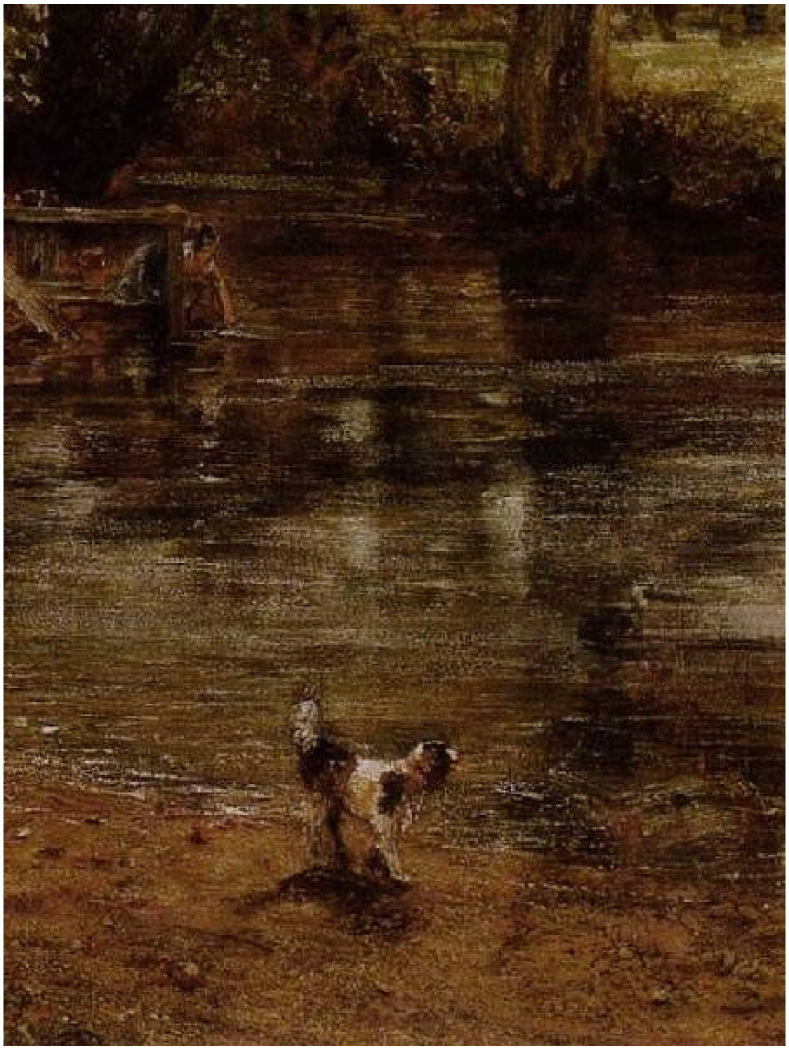

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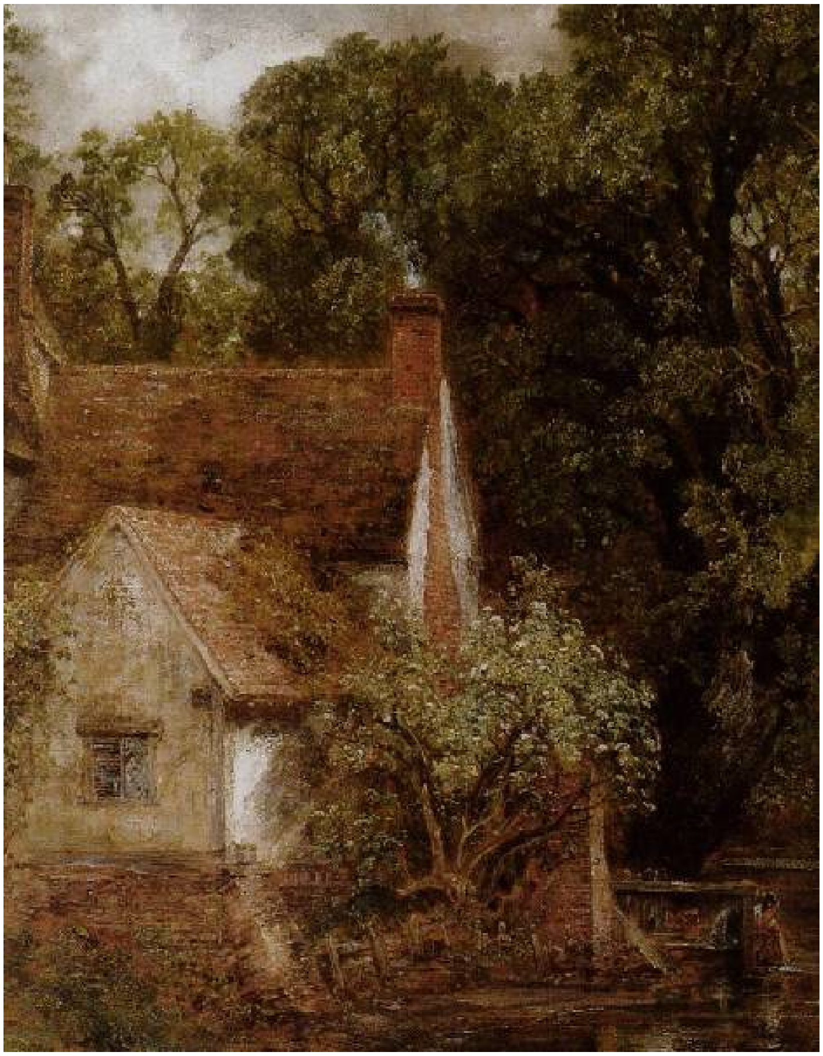

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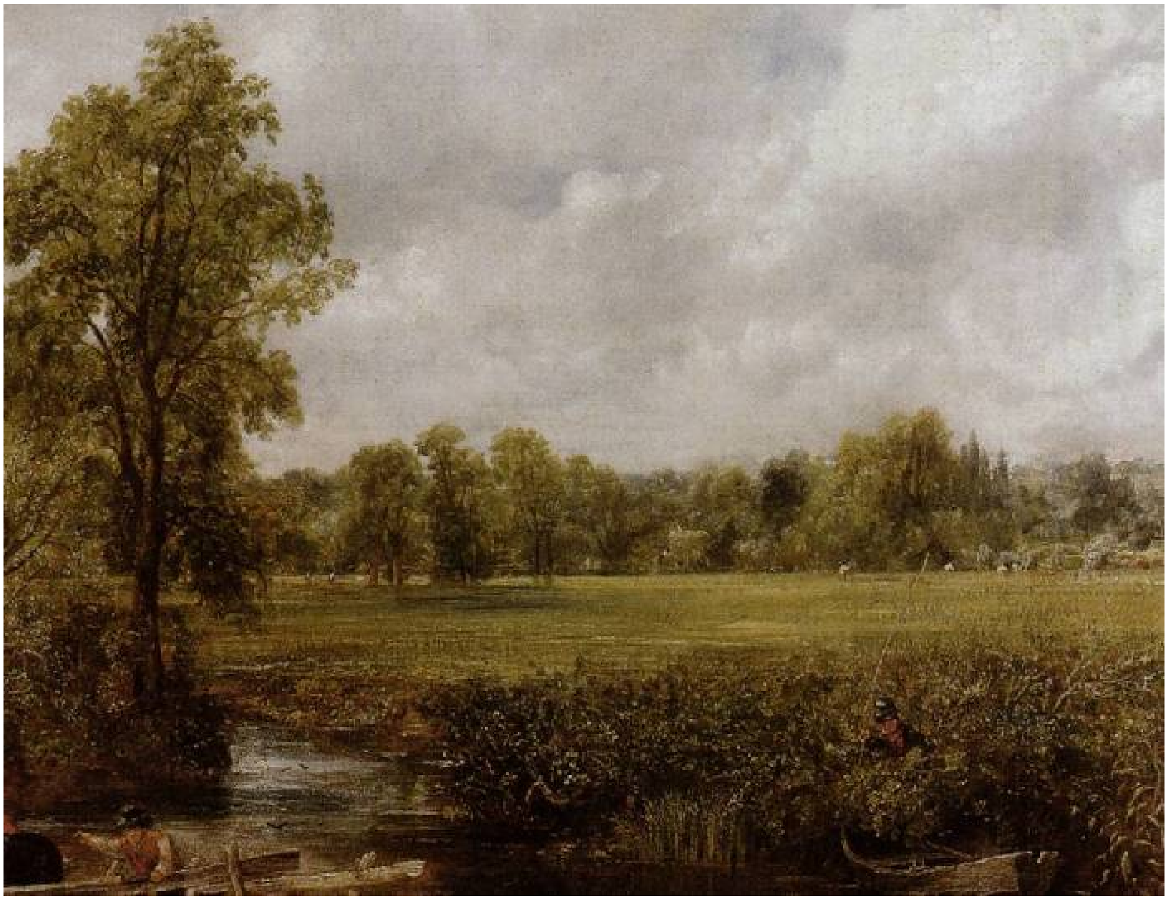

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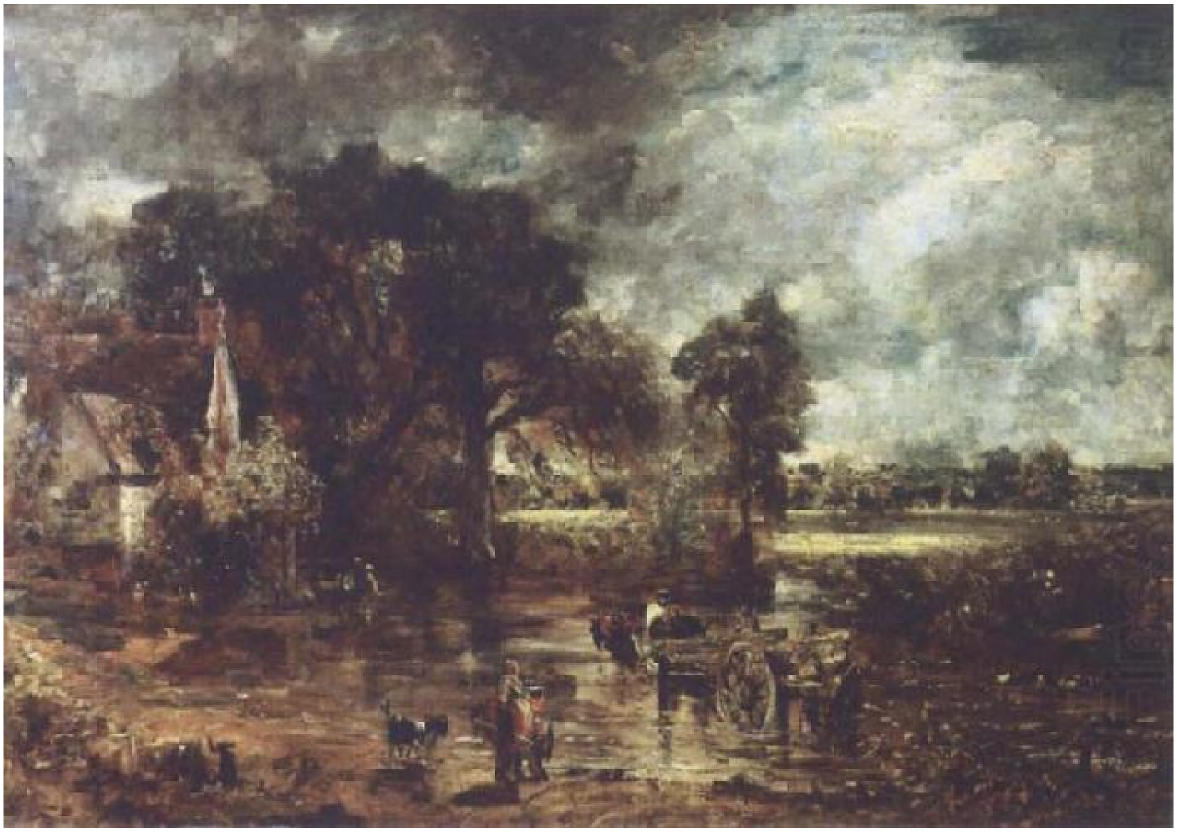
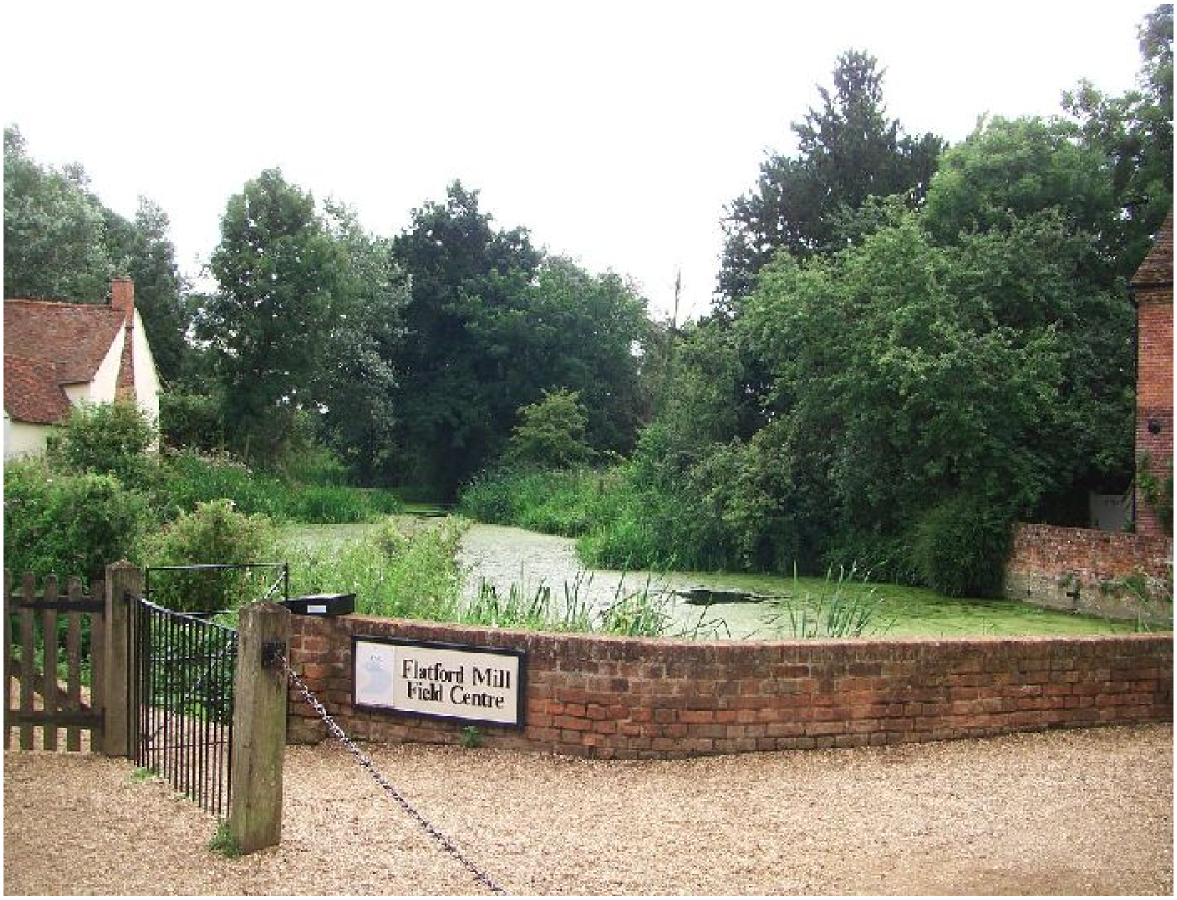
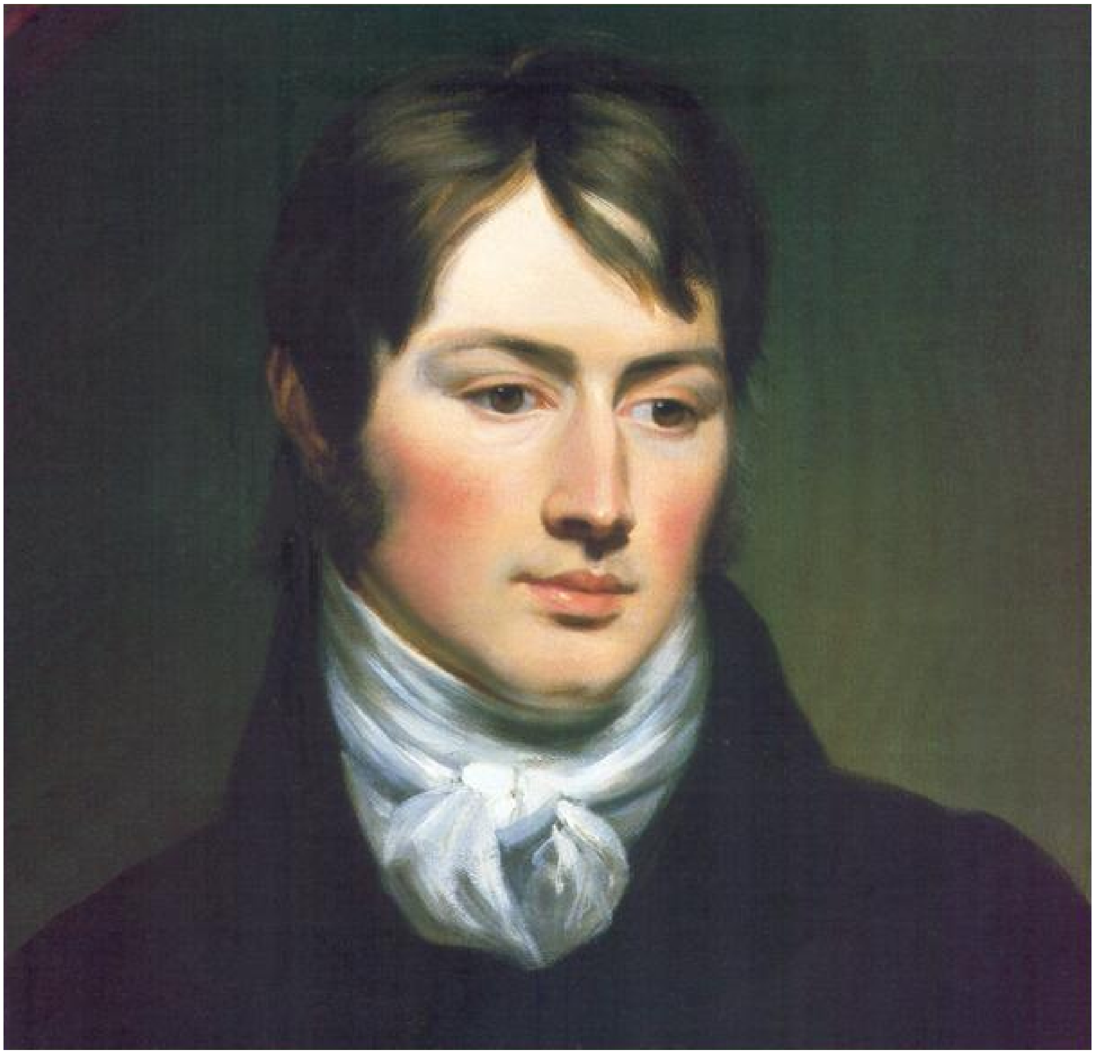


The oil study made for the painting

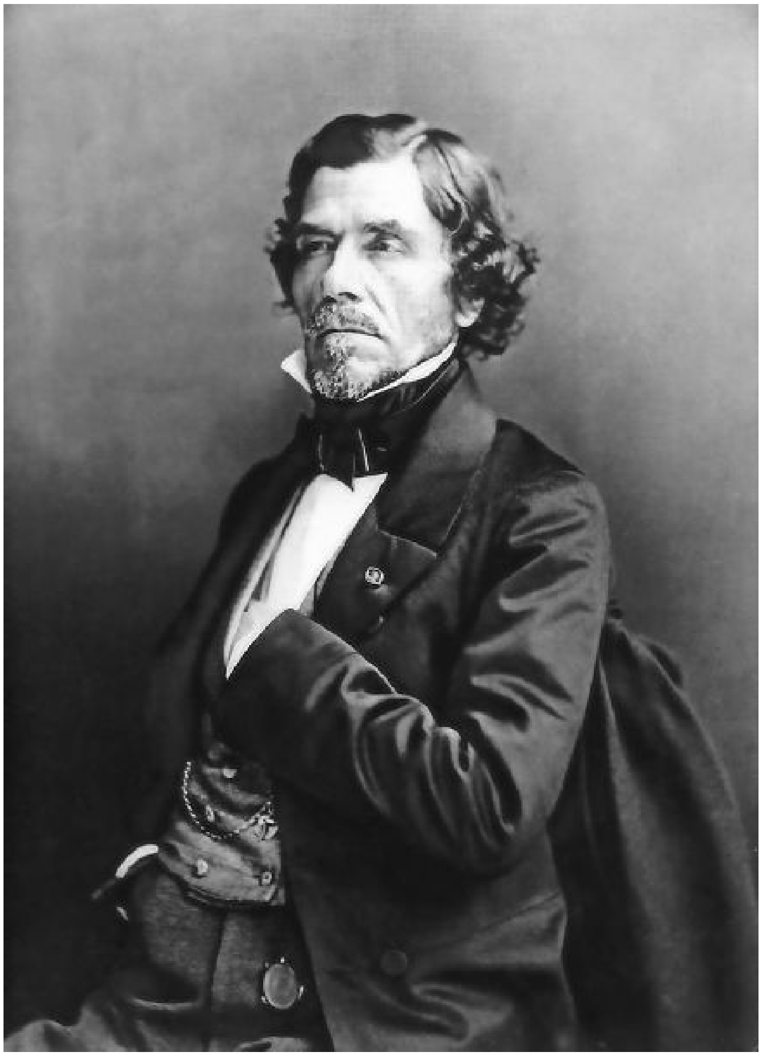

Flatford Mill
Field Centre

The site where 'The Hay Wain' was painted

Willy Lott's Cottage, pictured in 'The Hay Wain'



John Constable by Ramsey Richard Reinagle



Eugène Delacroix (1798-1863) — the leader of the French Romantic school, who was greatly influenced by Constable's landscapes

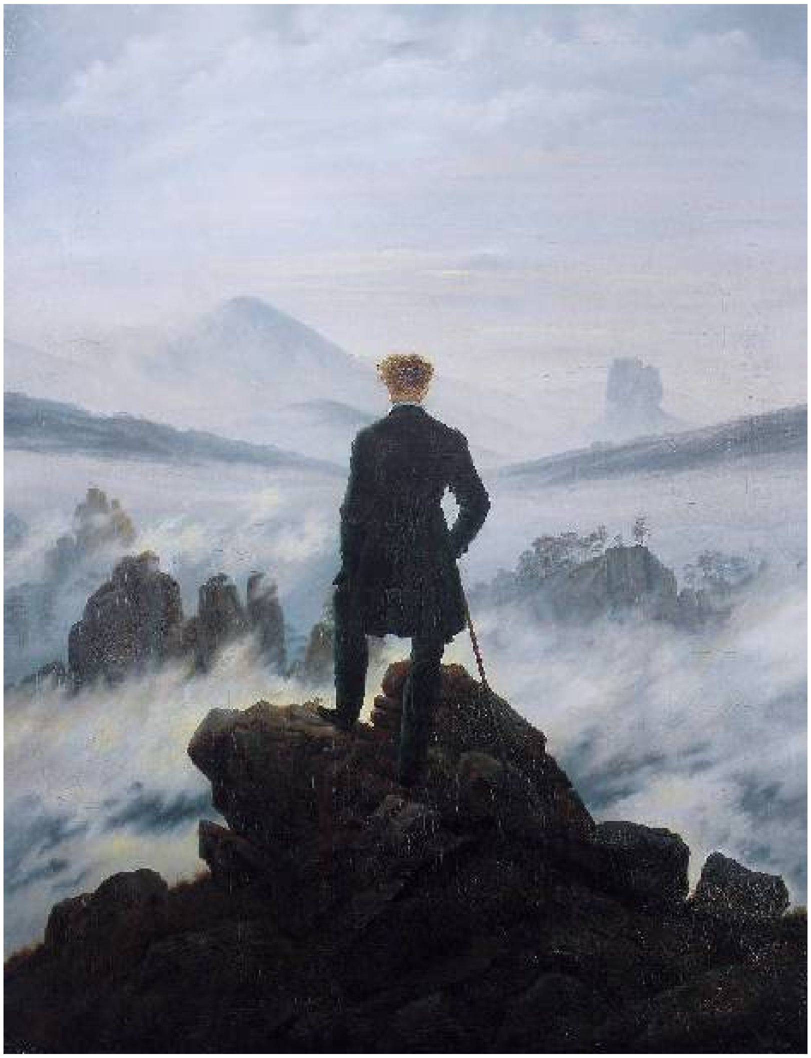
Wanderer Above the Sea of Fog by Caspar David Friedrich

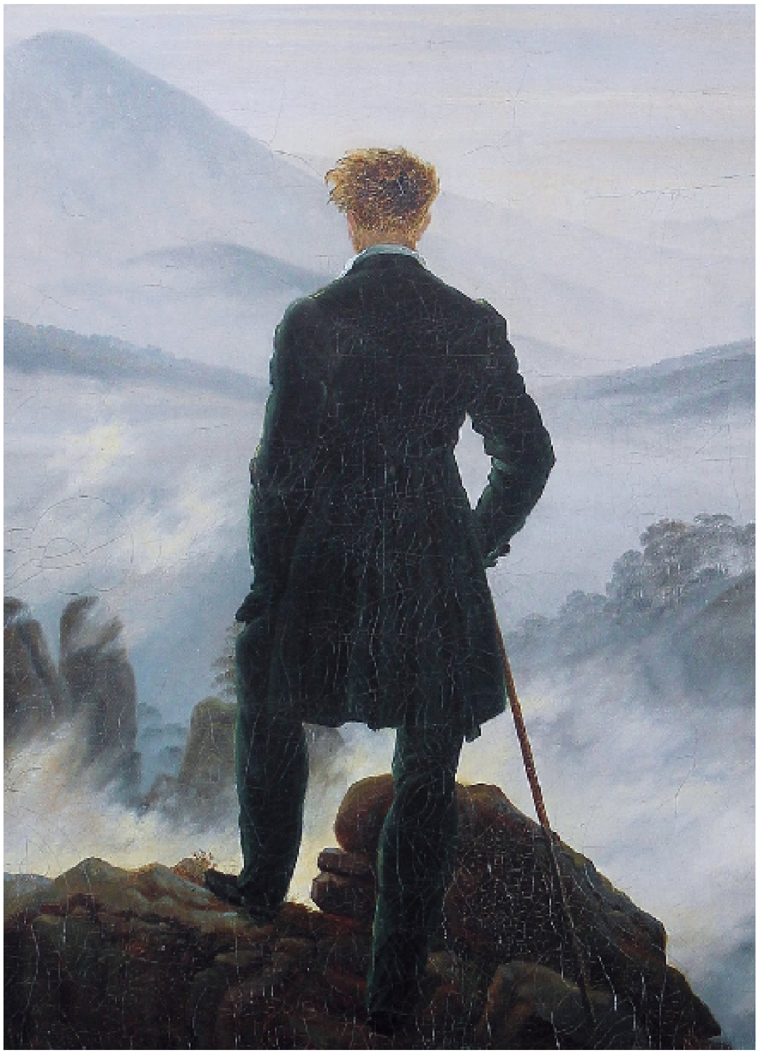
The leading German Romantic landscape artist Caspar David Friedrich (1774-1840) is best known for his allegorical paintings featuring contemplative figures silhouetted against night skies, morning mists, barren trees or Gothic ruins. His primary interest as an artist is the contemplation of nature, and his often symbolic and anti-classical work seeks to convey a subjective, emotional response to the natural world. Friedrich's paintings characteristically set a human presence in diminished perspective amid expansive landscapes. The visualisation and portrayal of landscape in an entirely new manner was Friedrich's key innovation. He sought not just to explore the blissful enjoyment of a beautiful view, as in the classic conception, but rather to examine an instant moment of sublimity, a reunion with the spiritual self through the contemplation of nature. Friedrich was instrumental in transforming landscape in art from a backdrop subordinated to human drama to a self-contained emotive subject.

Widely regarded as Friedrich's masterpiece, *Wanderer above the Sea of Fog* was completed in 1818 and currently resides in the Kunsthalle Hamburg. It portrays a solitary walker standing in the foreground upon a rocky precipice, once again with his back to the viewer. The figure is wrapped in a dark green overcoat and grips a walking stick in his right hand. His hair caught in the wind, the wanderer gazes out on a landscape covered in a thick sea of fog. In the middle ground, several other ridges, similar to the one on which wanderer himself stands, jut out from the mass. Through the wreaths of fog, forests of trees can be glimpsed on escarpments. In the far distance, faded mountains rise in the left, gently levelling off into lowland plains in the east. Beyond, the pervading fog stretches out indefinitely, eventually joining with the horizon and becoming indistinguishable from the cloud-filled sky. The mystery of the sublime is characterised by the fog, which cloaks the scene in half-hidden wonder.

The painting is composed of various elements from the Elbe Sandstone Mountains in Saxony and Bohemia, which the artist sketched in the field and later rearranged in his studio for the oil painting. In the background to the right is the Zirkelstein, while to the left we can see either the Rosenberg or the Kaltenberg mountains. The rocks on which the traveller stands are a group on the Kaiserkrone.

Wanderer above the Sea of Fog has sparked numerous interpretations over the years. Some view the canvas as an allegory, where reaching the summit is a goal of life, which once attained, allows us a transcendent look into the future. The painting can also be seen as an image metaphor for life and the premonition of death; or the relationship between man and the terrible power of God, represented by nature. The fact that the figure wears a frock coat, whose cut can be interpreted as Old German costume, leaves room for political interpretation, making the wanderer a German patriot, suggesting a nationalistic message.





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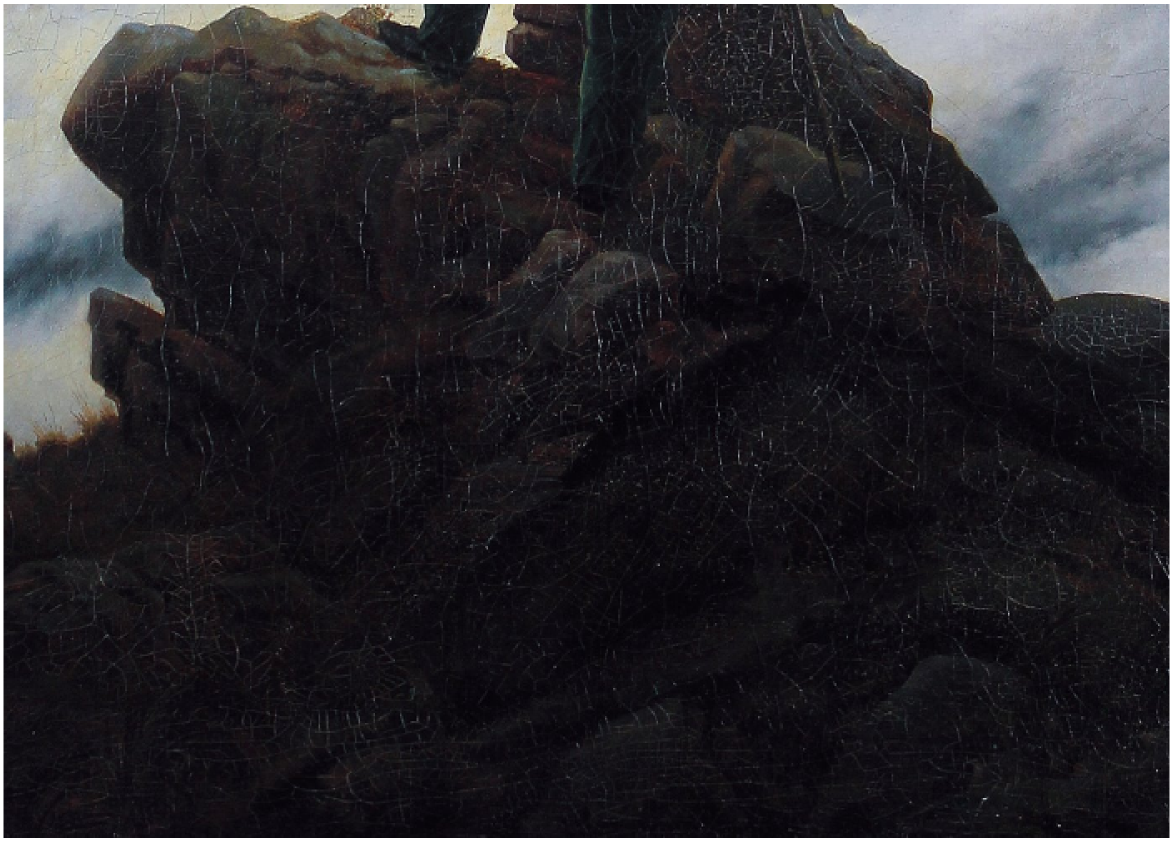

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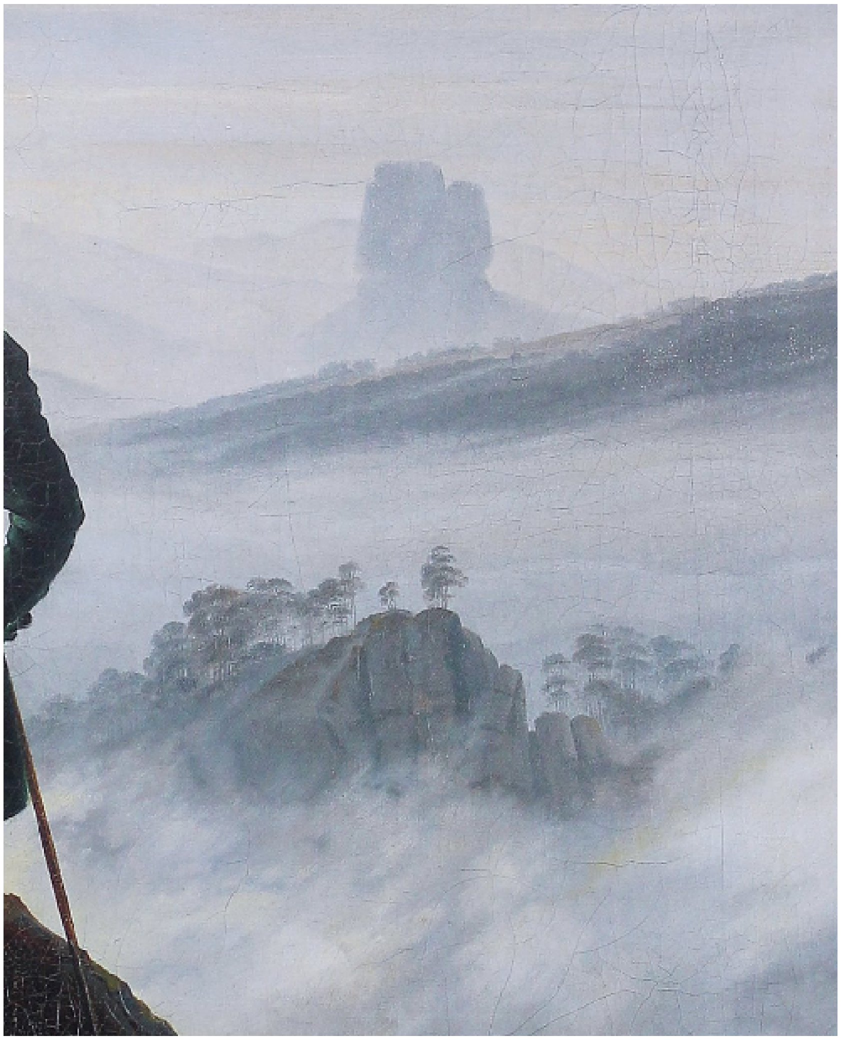

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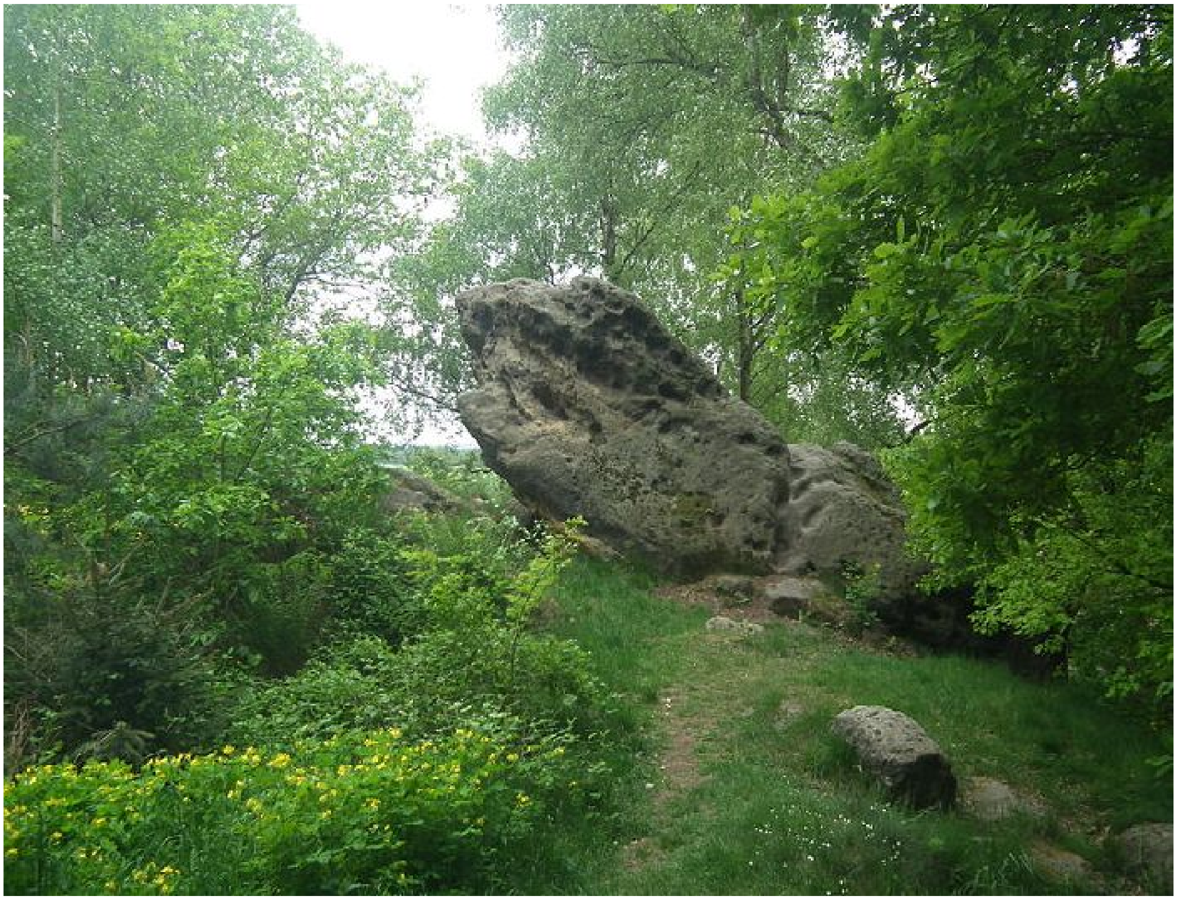
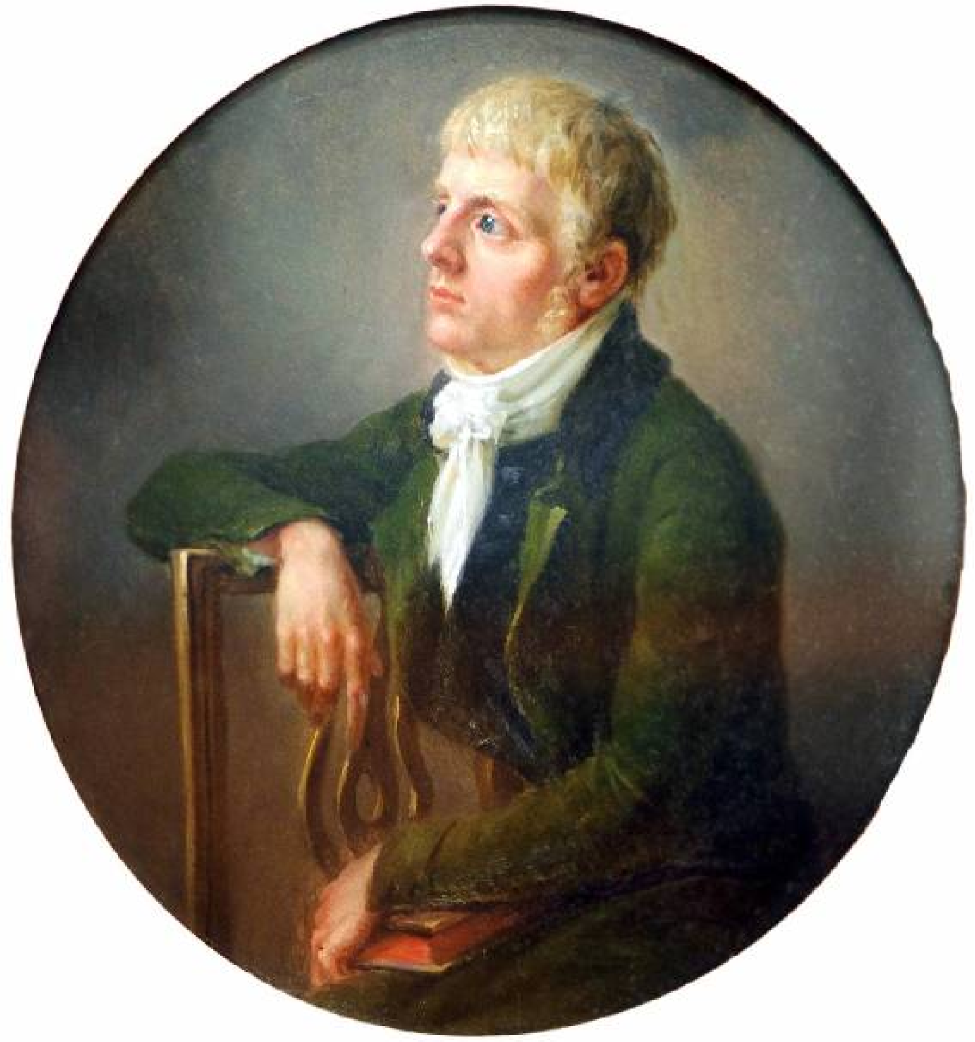
The Elbe valley in Bohemian Switzerland. The mountains on the horizon lie in Saxony.



The pedestal believed to have been used in the canvas as the ledge on which the wandered stands.



Caspar David Friedrich as a young man by J. L. Lund, 1800

Liberty Leading the People by Eugène Delacroix

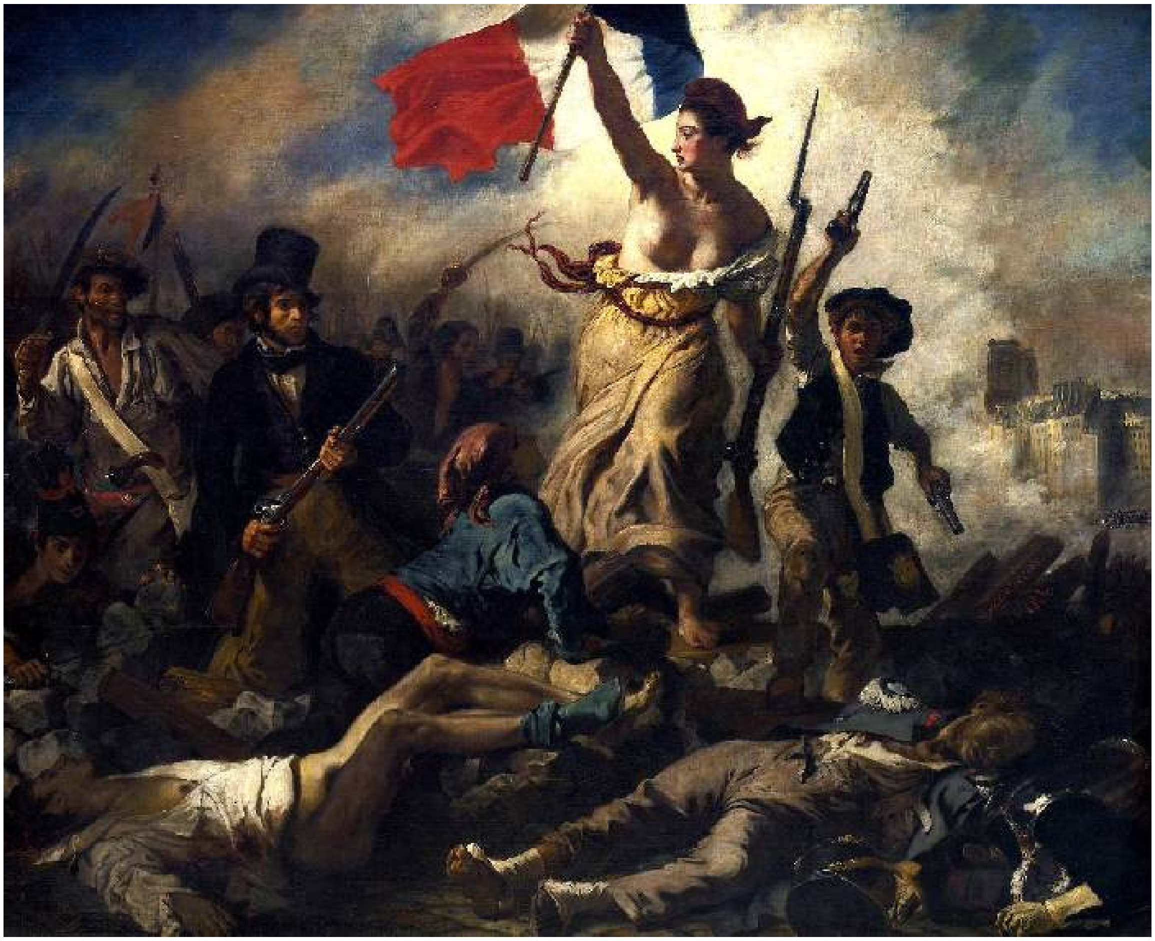
Eugène Delacroix (1798-1863) was from the outset of his career the leader of the French Romantic school. His use of expressive brushstrokes and study of the optical effects of colour profoundly shaped the work of the Impressionists, while his passion for the exotic inspired the artists of the Symbolist movement. A fine lithographer, Delacroix illustrated various works of William Shakespeare, Sir Walter Scott and Johann Wolfgang von Goethe.

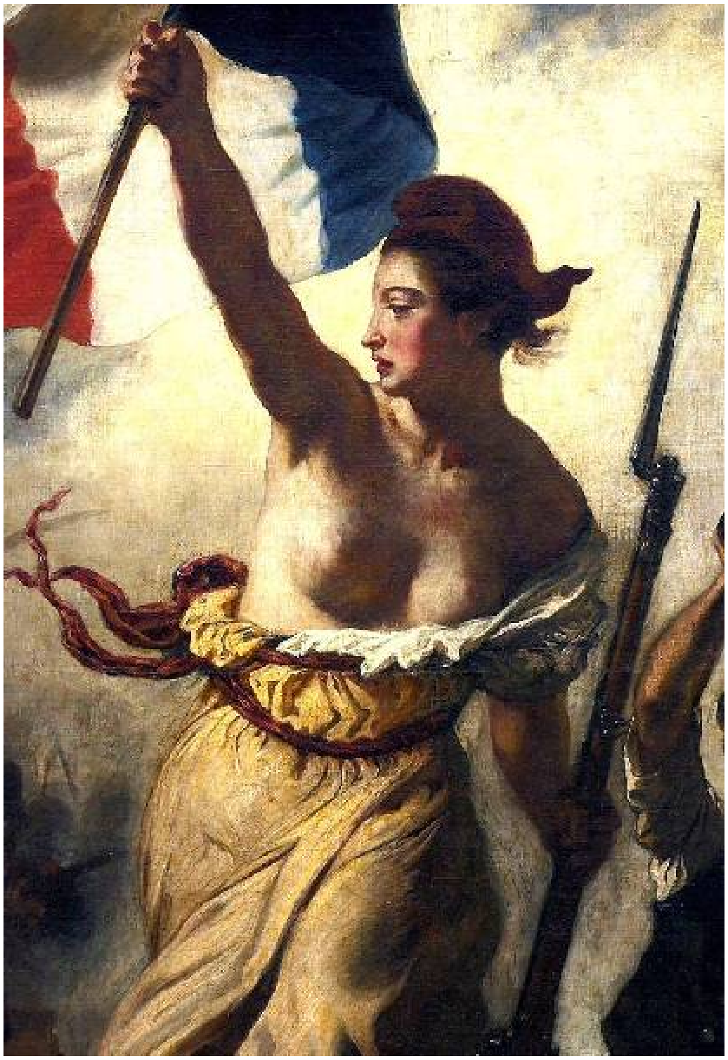
Universally judged to be Delacroix's masterpiece, *Liberty Leading the People* commemorates the July Revolution of 1830, which resulted in the ousting of King Charles X of France, following his tyrannical repression of election laws. The grand painting depicts a personification of Liberty as a Greek goddess, leading her people forward over the bodies of the fallen, while holding the flag of the French Revolution – the tricolour flag, which remains France's national flag – in one hand and brandishing a bayoneted musket with the other. The canvas was completed in the autumn of 1830 and in a letter to his brother dated 21 October, the artist wrote: "My bad mood is vanishing thanks to hard work. I've embarked on a modern subject — a barricade. And if I haven't fought for my country, at least I'll paint for her." The painting was first exhibited at the official Salon of 1831.

Delacroix portrays Liberty as both an allegorical goddess-figure and a robust woman of the people, with heavy limbs and underarm hair. The mound of corpses acts as a base to a pyramidal structure, which Liberty strides, barefoot and bare-breasted, out of the canvas and into the space of the viewer. The Phrygian cap she wears had come to symbolise liberty during the first French Revolution, of 1789–94. The exposed breasts illustrate her as a nourishing figure, as though she is the mother of the people.

The painting is now regarded as a marker to the end of the Age of Enlightenment, as many scholars see the end of the French Revolution as the start of the Romantic era. Delacroix is careful to represent the accompanying fighters from a mixture of social classes, ranging from the bourgeoisie represented by the young man in a top hat, a student from the prestigious École Polytechnique wearing the traditional bicorne, to the revolutionary urban worker, as seen by the boy holding pistols. Though each comes from different social strata, they all share a fierce determination for justice. And at the apex of the composition is the French flag, the colours of which are echoed throughout the painting, with the blue, white and red tones subtly built up in the garments of the different figures.

For creating *Liberty Leading the People* Delacroix received the Legion of Honour and the French government bought the painting in 1831 for 3,000 francs, with the intention of displaying it in the throne room of the Palais du Luxembourg, as a reminder to the "citizen-king" Louis-Philippe of the July Revolution, through which he had come to power. This plan did not come to fruition and the canvas hung in the palace's museum gallery for a few months, before being removed due to its inflammatory political message. After the June Rebellion of 1832, the picture was returned to the artist. Delacroix was permitted to send the painting to his aunt Félicité for safekeeping, though it was exhibited briefly in 1848, after the Republic was restored in the revolution of that year. Finally, in 1874 *Liberty Leading the People* entered the collection of Palais du Louvre in Paris.





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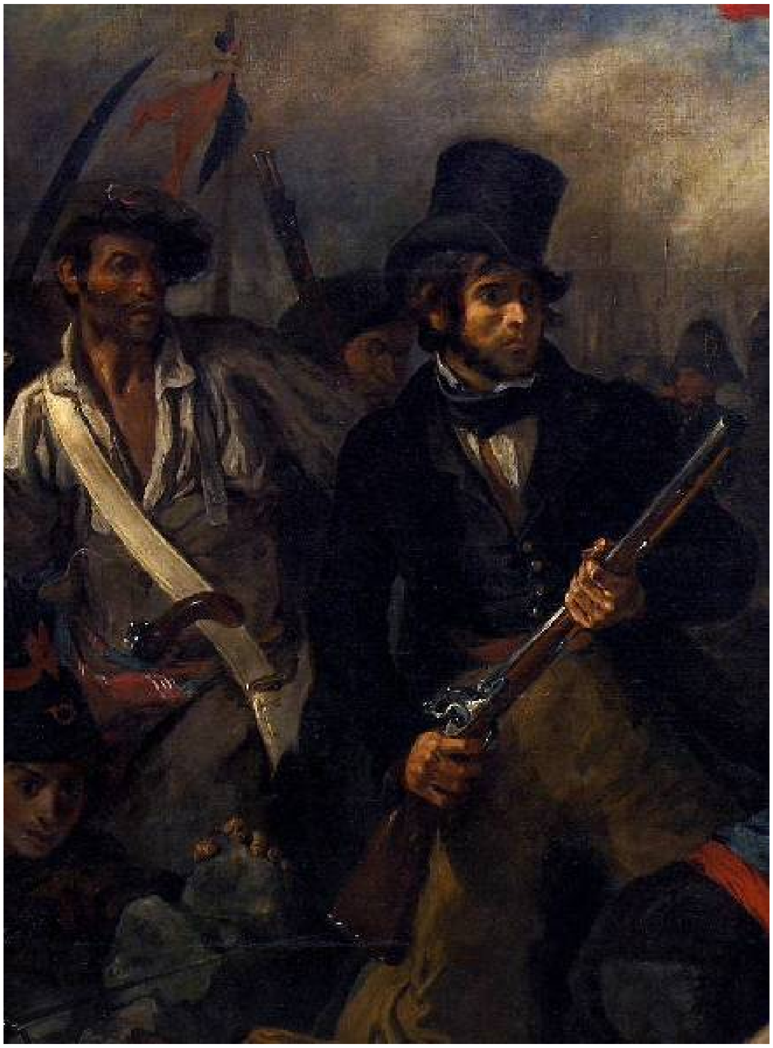

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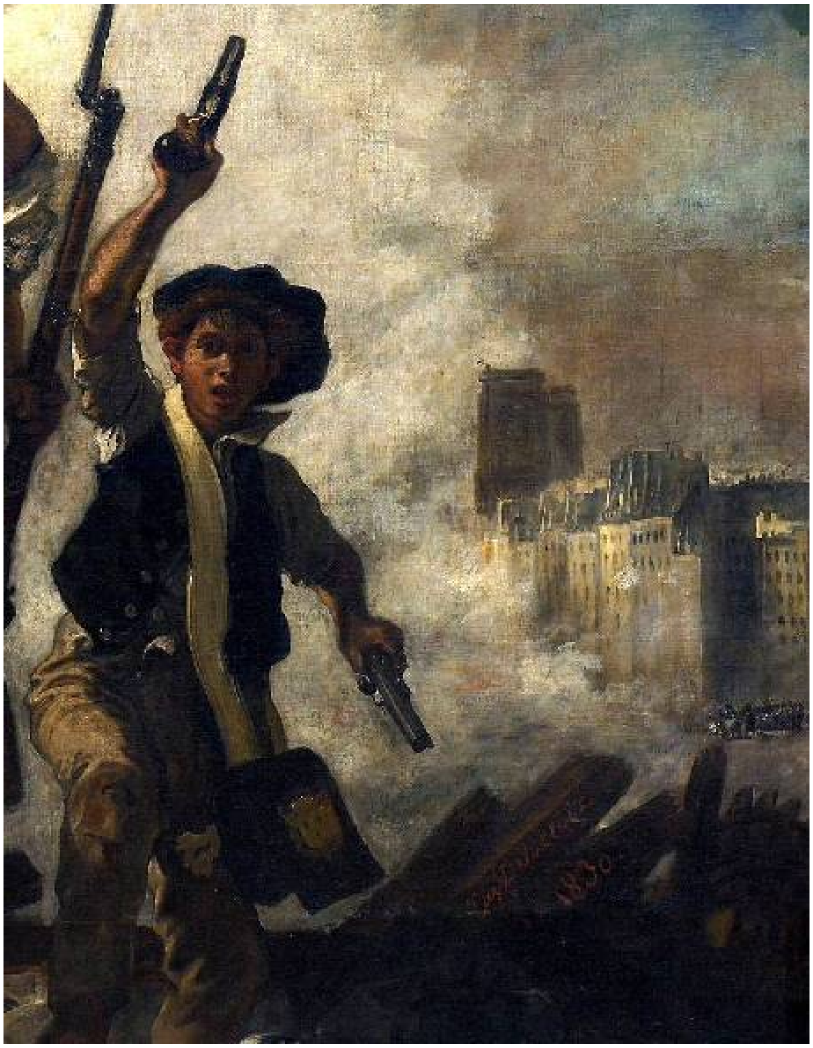
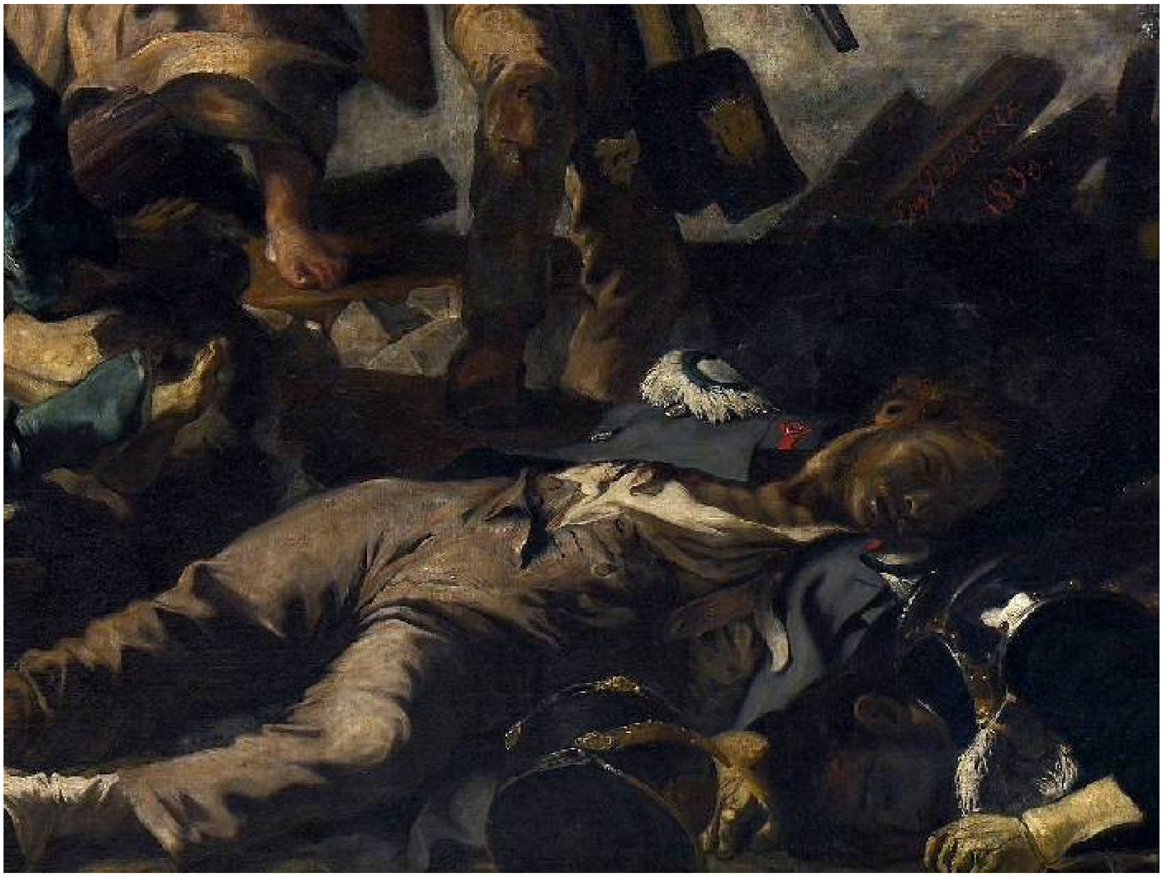


Detail — the character Gavroche, from Victor Hugo's novel 'Les Misérables', is widely believed to have been inspired by the figure of the pistol-wielding boy.



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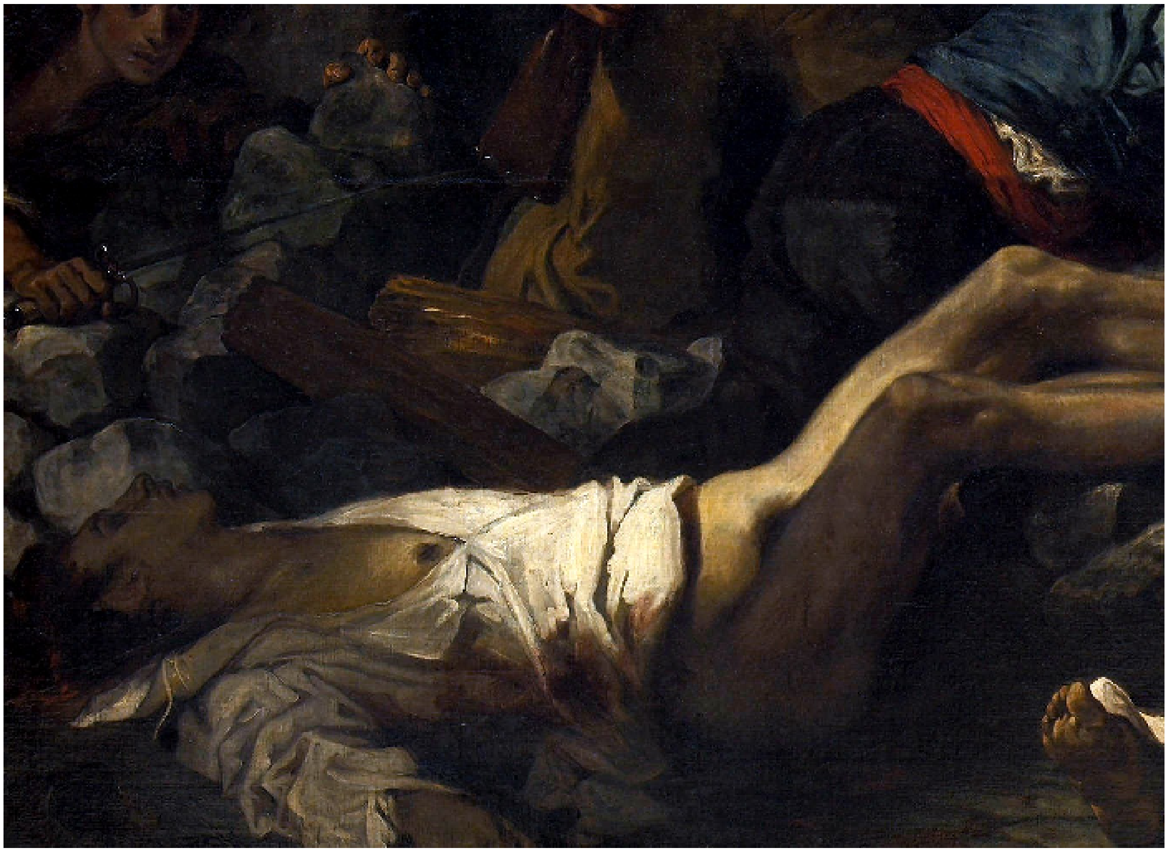

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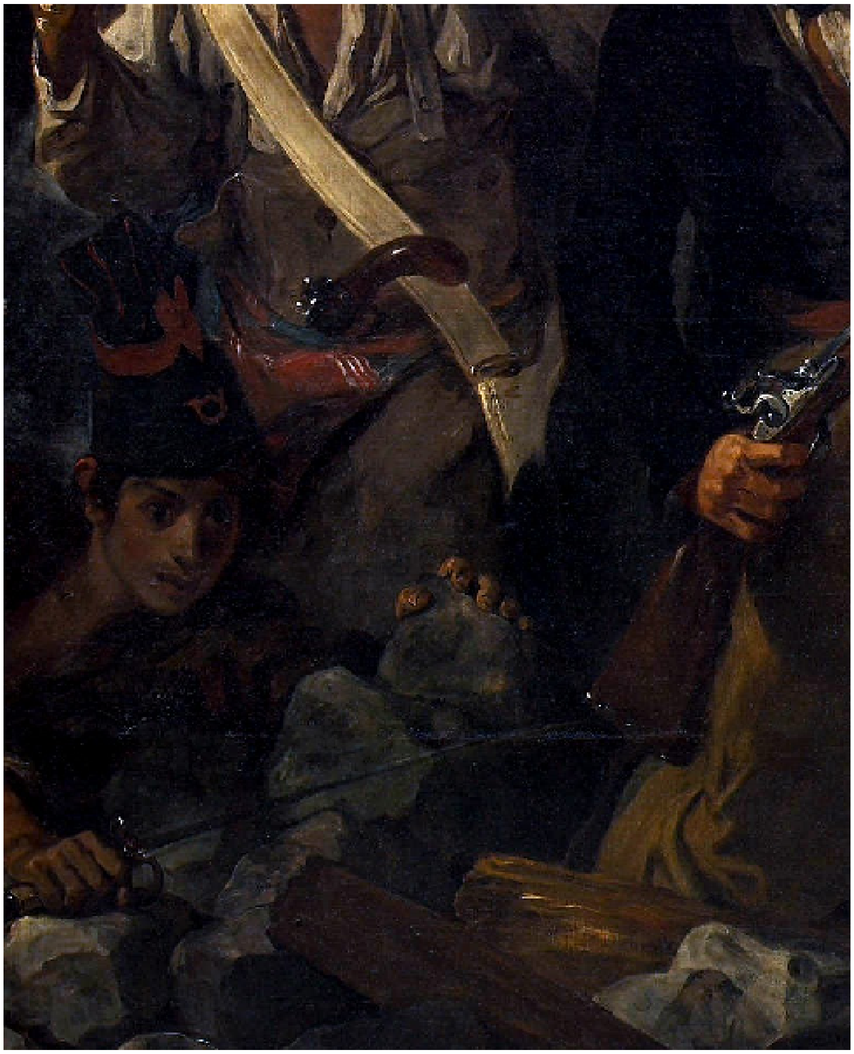

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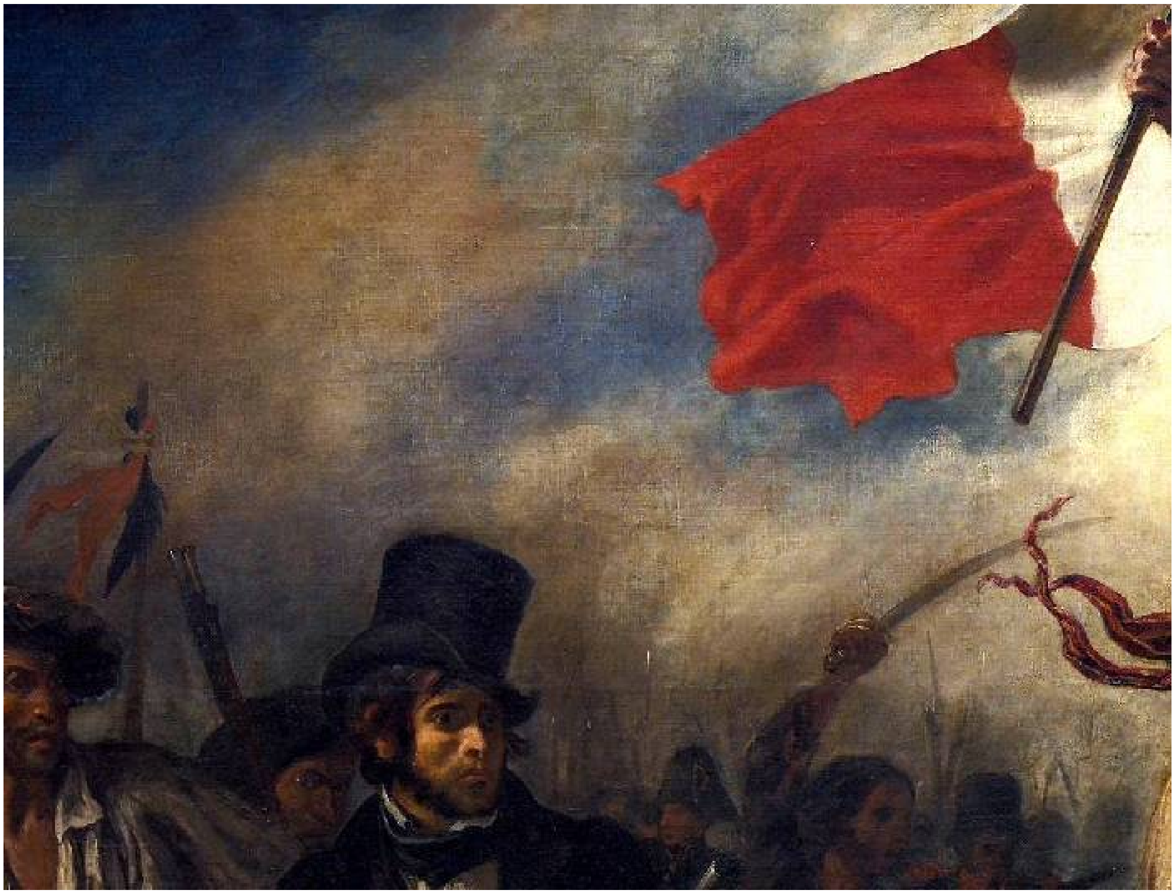

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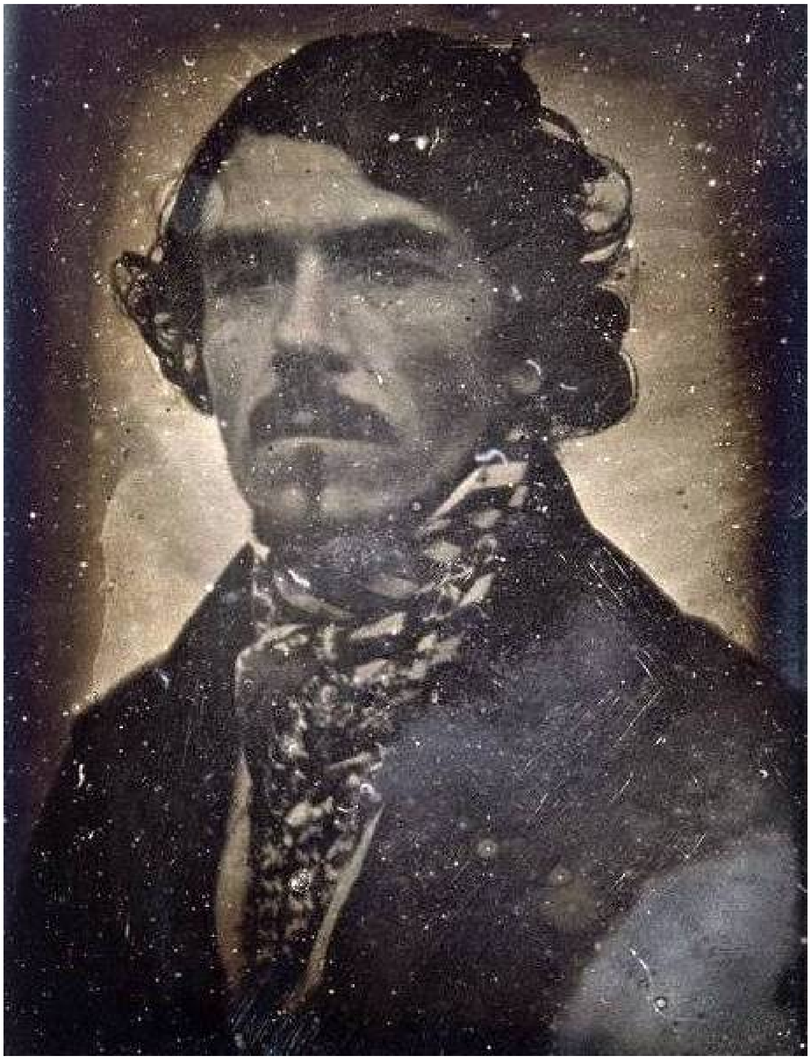


Delacroix, 1842

Paris' Louvre, the location of 'Liberty Leading the People' and many other masterpieces by Delacroix

The Fighting Temeraire by J. M. W. Turner

Famous as ‘the painter of light’, J. M. W. Turner (1775-1851) was an English Romanticist painter, who elevated landscape painting to rival history painting, which until that time was regarded as the far superior subject matter. Although renowned for his oil paintings, Turner is also one of the greatest masters of British watercolour landscape painting. His collection of finished paintings was bequeathed to the British nation in a rare act of selfless generosity.

Turner’s *The Fighting Temeraire* was completed by 1839 and is now housed in London’s National Gallery, having been one of the many artworks bequeathed by the artist in 1851. It depicts one of the last second-rate ships of the line, which had played a distinguished role in the Battle of Trafalgar. In the composition the 98-gun ship HMS Temeraire is being towed towards its final berth in Rotherhithe south-east London in 1838, about to be broken up for scrap. The painting was in part inspired by Sir Henry Newbolt’s ballad *The Fighting Temeraire*, which describes a romantic scene of the event:

Now the sunset’s breezes shiver,
And she’s fading down the river,
But in England’s song for ever
She’s the Fighting Temeraire.

Turner presented what would become his most iconic work for display in 1839, accompanied by an altered extract from Thomas Campbell’s poem *Ye Mariners of England*:

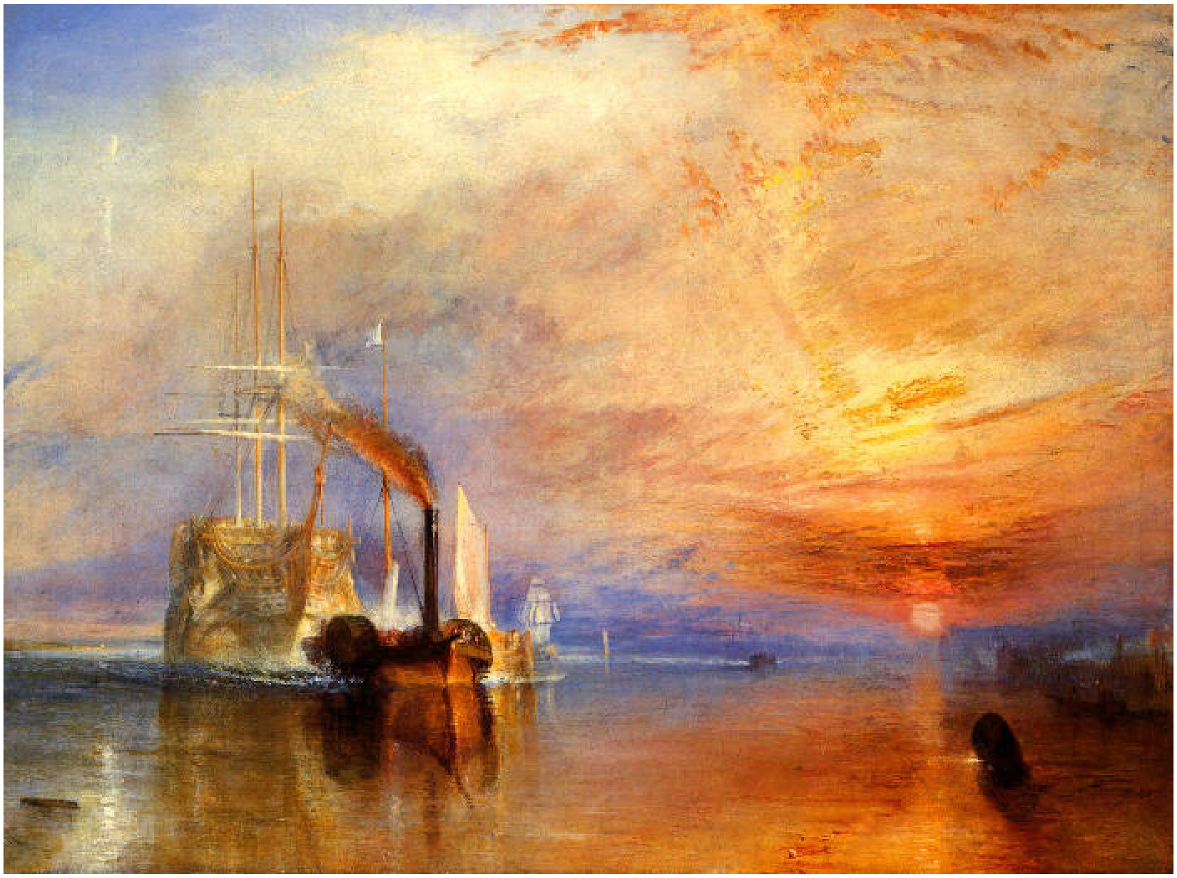
“The flag which braved the battle and the breeze,
“No longer owns her.”

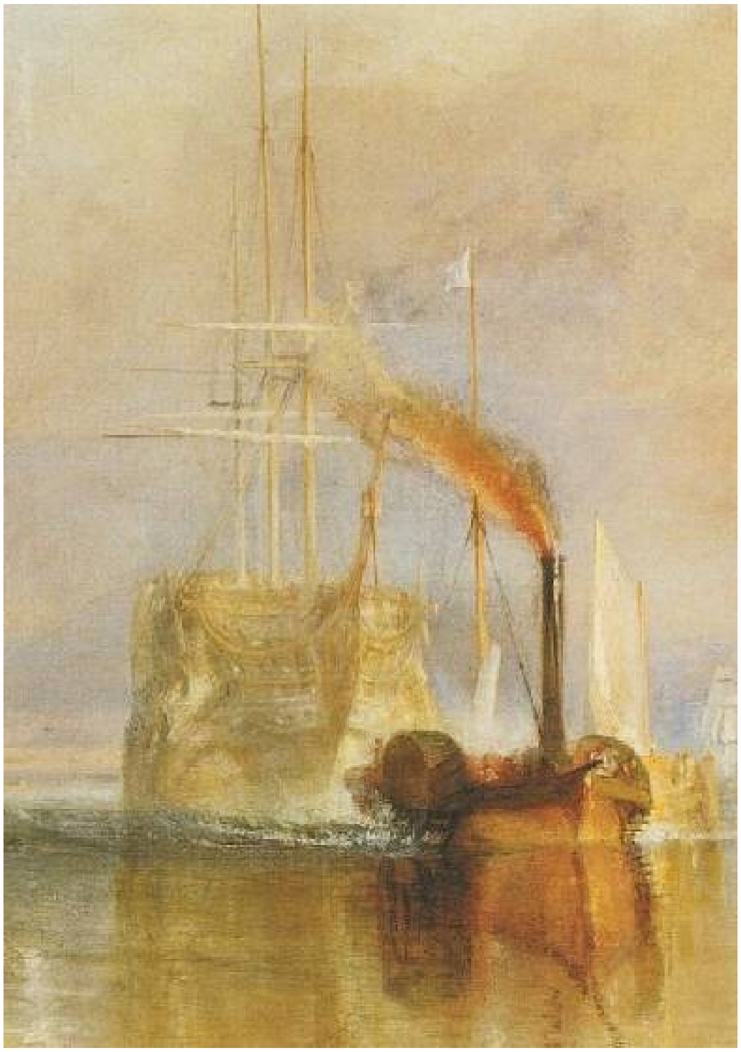
When Turner was working on this canvas, he was at the height of his artistic powers, having exhibited at the Royal Academy for over 40 years. He was renowned for his atmospheric and experimental works in which he explored the subjects of the weather, sea and their corresponding effects of light. Having spent much of his life near the River Thames estuary, he completed many paintings of ships and waterside scenes, both in watercolour and in oils. The artist frequently made small sketches, working them into finished paintings in the studio. Turner was present himself when the HMS Temeraire was towed and he made several sketches of the event.

The composition is unusual as the warship, which is the subject of the work, is positioned to the left of the painting and not the centre. The Temeraire is rendered in an almost transparent manner, its resplendent beauty in stark contrast to the dirty blackened tugboat, which pulls it along. The artist portrays the two vessels surrounded by a triangle of blue sky, allowing the Temeraire's colours to be separate from the warm palette of oranges and reds in the setting sky. The image evokes a nostalgic and mournful impression, as the heroic vessel is being tugged to its 'death'. The relative placement of the sun and crescent moon identify the scene as being a sunset rather than a sunrise, once more adding to the theme of a sombre, yet beautiful ending.

The painting won generally widespread acclaim at the time of its first unveiling. *The Morning Chronicle* of May 7th, 1839 described the piece as portraying "the decay of a noble human being," explaining that "the gorgeous horizon poetically intimates that the sun of the Temeraire is setting in glory." *The Literary Gazette* wrote a few days later that "the sun of the glorious vessel... setting in a flood of light... typifying the departing glories of the old Temeraire." The painting received even wider recognition a few years later, when the renowned art critic John Ruskin published a detailed essay on the piece.

Nowadays, the image has won even greater acclaim. A 2005 poll held by the National Gallery invited the British public to cast votes on the greatest piece of art in the UK. *The Fighting Temeraire* received over a quarter of the votes alone, winning the competition outright.





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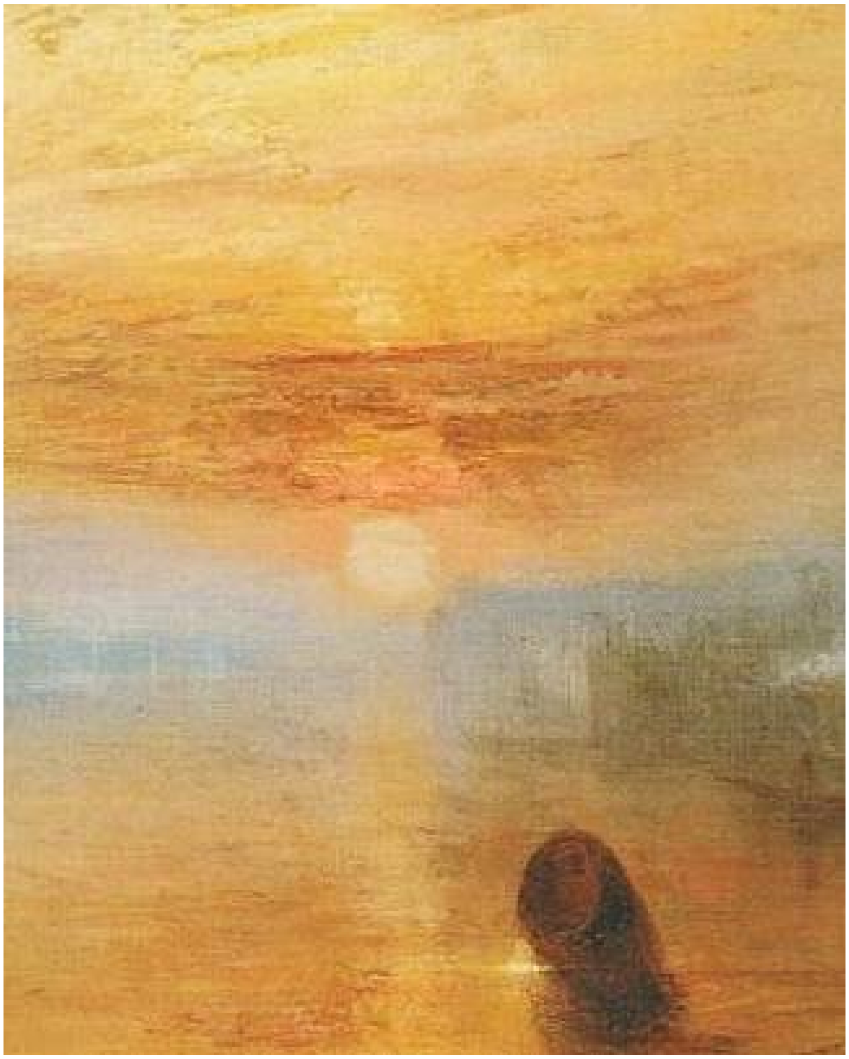

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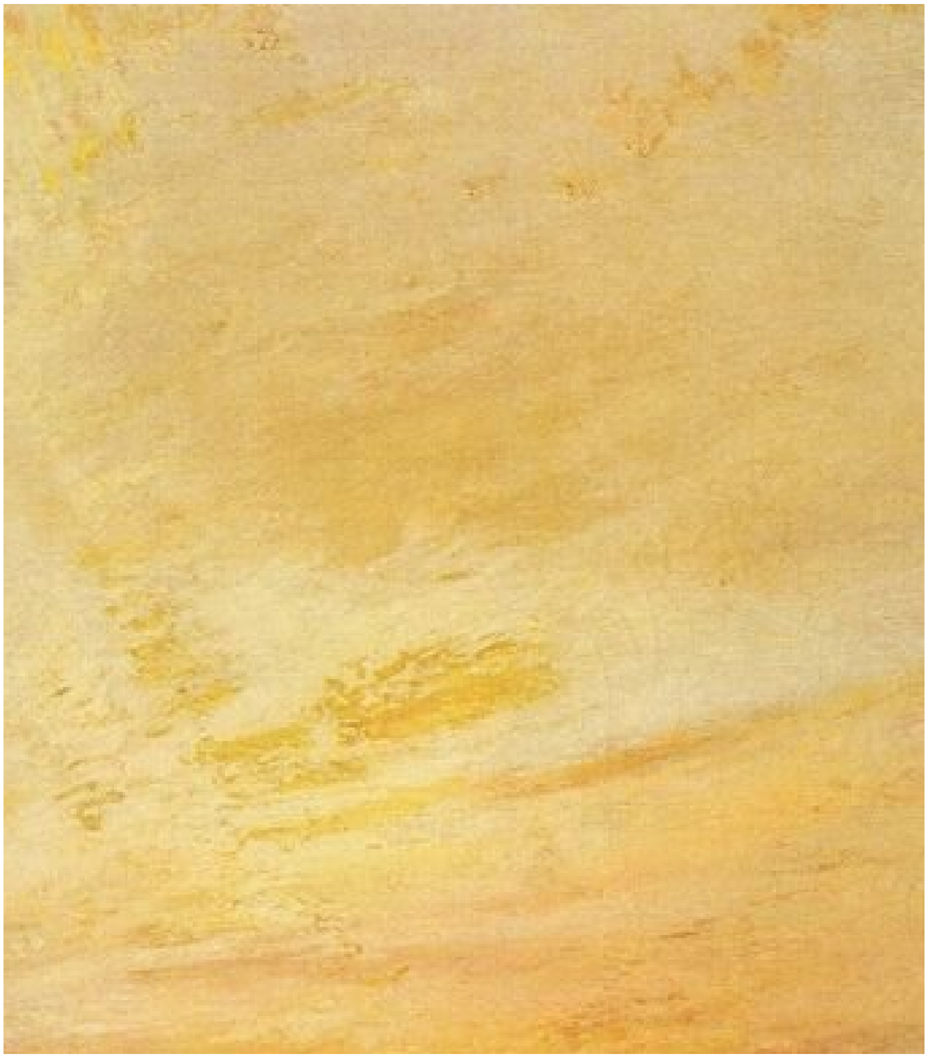

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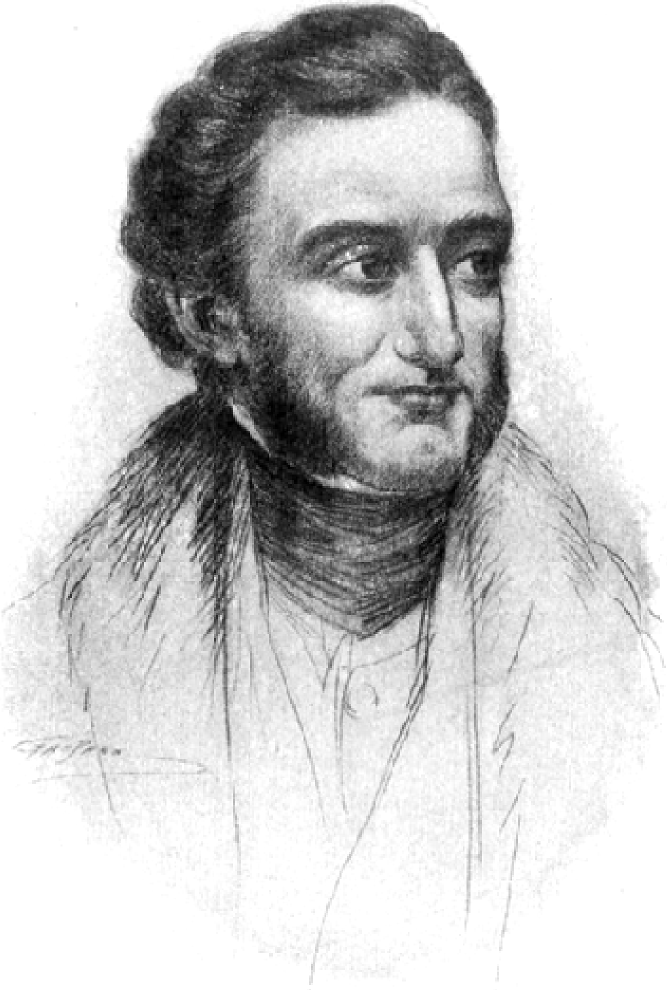


Turner, close to the time of painting his masterpiece 'The Fighting Temeraire'

Olympia by Édouard Manet

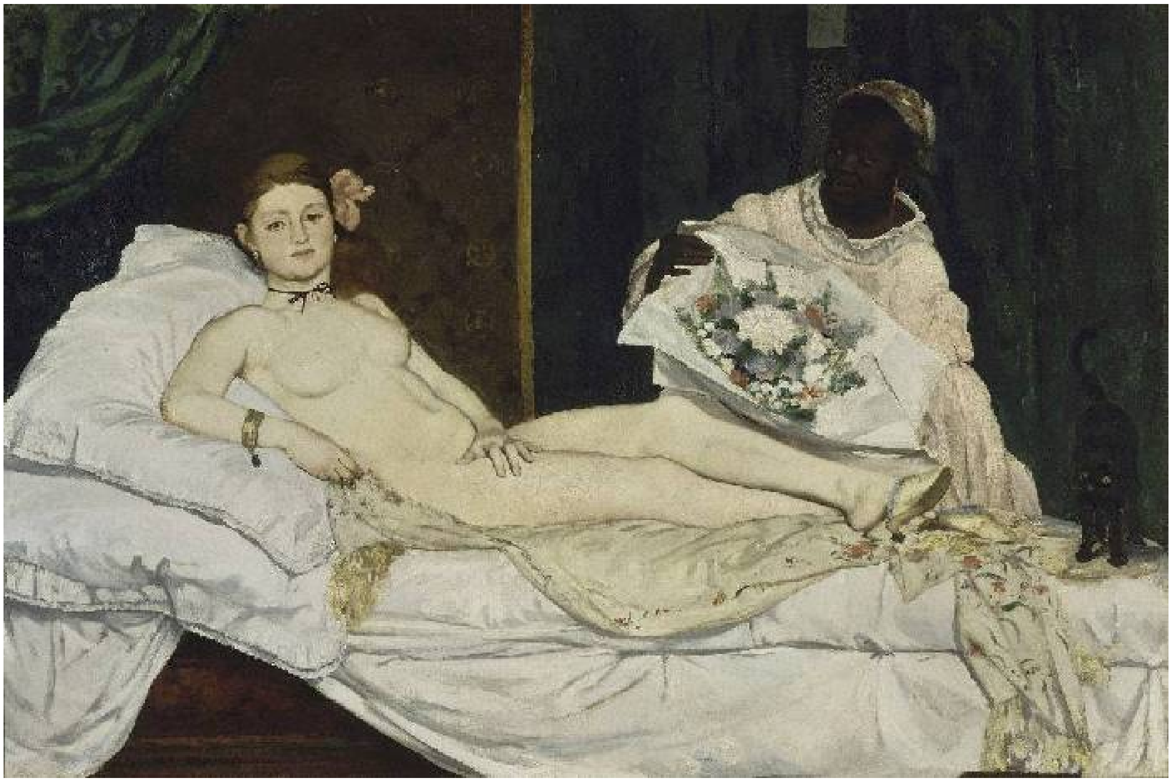
Édouard Manet (1832-1883) was one of the first nineteenth century artists to paint modern life and serves a pivotal figure in the transition from Realism to Impressionism. Born into an upper-class household with strong political connections, Manet rejected the future originally envisioned for him, and became engrossed in the world of painting. First exhibited at the 1865 Paris Salon, *Olympia* is widely regarded as Manet's most controversial painting. It presents the bold view of a nude white woman lying on a bed, being brought flowers by a black servant. The sitter for the painting is believed to be the artist's favourite Victorine Meurent, who was also an artist in her own right, regularly exhibiting at the prestigious Salon. In 1876 her paintings were selected for inclusion at the Salon's juried exhibition, when Manet's work was not featured.

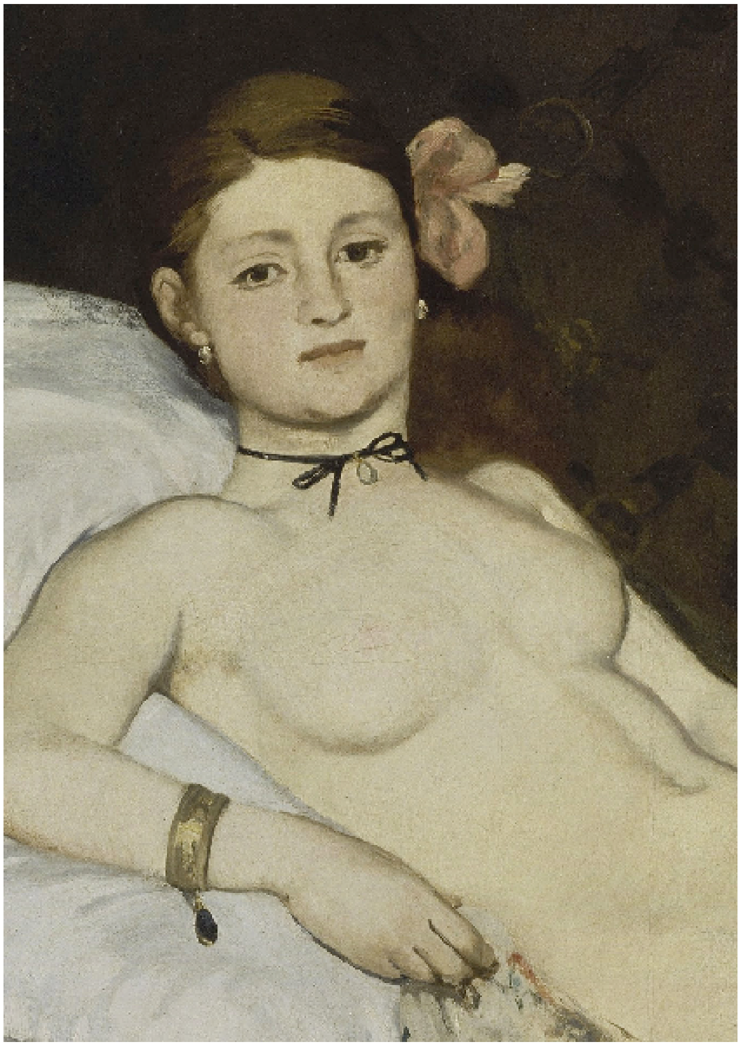
When first unveiled at the Salon, *Olympia* caused a great scandal. What shocked contemporary audiences was not the sitter's nudity, nor the presence of her fully clothed maid, but her confrontational gaze and a number of details identifying her as a prostitute, including the orchid in her hair, her bracelet, pearl earrings and the oriental shawl on which she lies, symbols of wealth and sensuality. 'Olympia' was a name associated with prostitutes in 1860's Paris, and the black ribbon around her neck, in stark contrast with her pale flesh, and her cast-off slipper also heighten the voluptuous atmosphere. The painting is heavily indebted to Titian's *Venus of Urbino* (1538), but, whereas the left hand of Titian's Venus is curled and appears to entice, Olympia's left hand appears to block, which has been interpreted as symbolic of her sexual independence from men and her role as a prostitute, granting or restricting access to her body in return for payment. Manet replaced the little dog, a stock symbol of fidelity, in Titian's painting with a black cat, traditionally representing prostitution. Olympia disdainfully ignores the flowers presented to her by her servant, most likely the gift from a client. Some have suggested that she is looking in the direction of the door, as the next client enters unannounced. Unlike

Titian's classical goddess, Manet's nude is a contemporary prostitute at her daily business and she feels no shame for her actions.

The painting style is characterised by Manet's typical broad, quick brush strokes, studio lighting that eliminates mid-tones, large colour surfaces with shallow depth and the artist's usual preference for dark and black tones. Unlike other famous nudes that the painting borrows from in the history of art — from Giorgione's *Sleeping Venus* to Goya's *La maja desnuda* — Olympia is a real woman whose nudity is emphasised by harsh lighting. The canvas alone is 51.4 x 74.8 inches, which is large for this genre-style painting. Finally, Olympia is fairly thin by the artistic standards of the time and her relatively undeveloped body is more girlish than womanly.

Olympia caused even greater controversy than Manet's previous canvas *Le déjeuner sur l'herbe*. Conservatives condemned the work as "immoral" and "vulgar." Journalist Antonin Proust later recalled, "If the canvas of the *Olympia* was not destroyed, it is only because of the precautions that were taken by the administration." The critics and the public condemned the work alike. Even Émile Zola was reduced to disingenuously commenting on the work's formal qualities rather than acknowledging the subject matter. He paid tribute to Manet's honesty, however, "When our artists give us Venuses, they correct nature, they lie. Édouard Manet asked himself why lie, why not tell the truth; he introduced us to Olympia, this fille of our time, whom you meet on the sidewalks." In time though, the public would come to accept and revere the work. The French government acquired the painting in 1890 after a public subscription organised by Claude Monet. The painting is on display today at the Musée d'Orsay and remains one of the most celebrated masterpieces of modern art.





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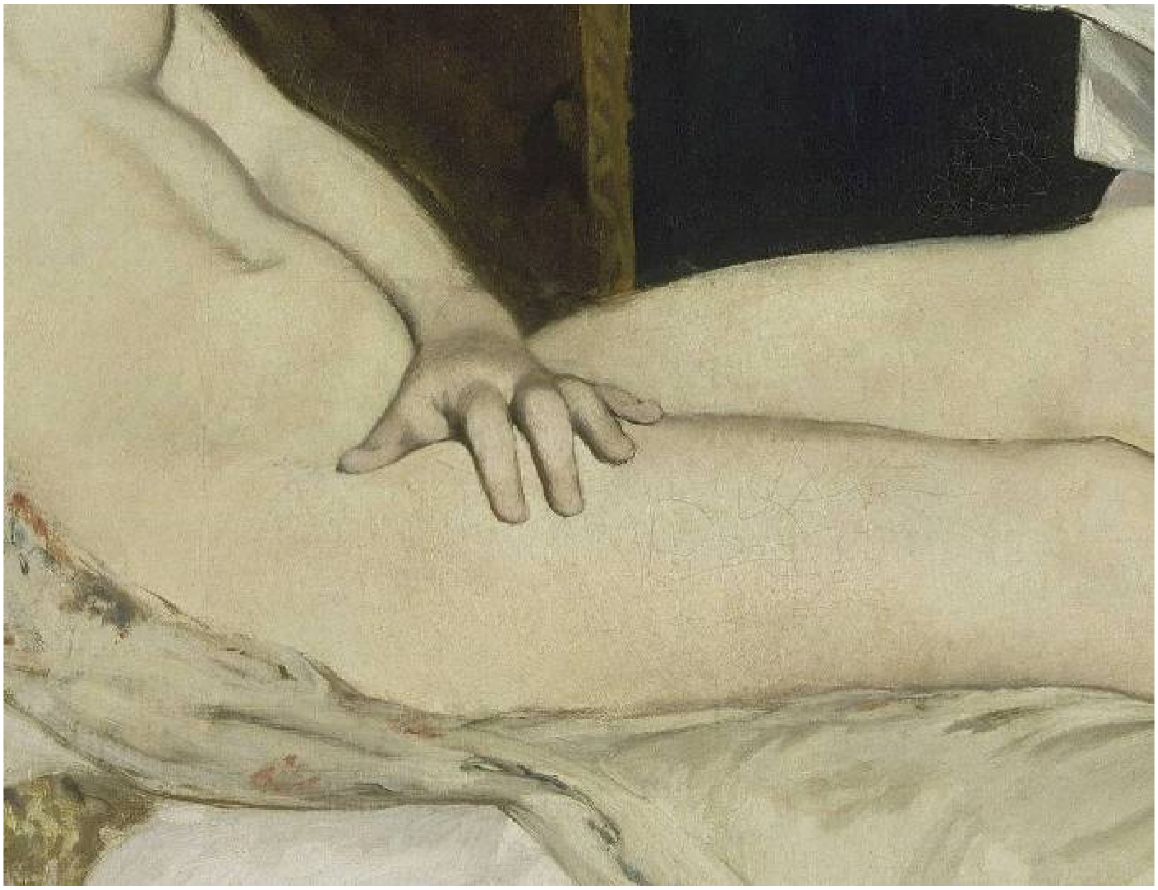

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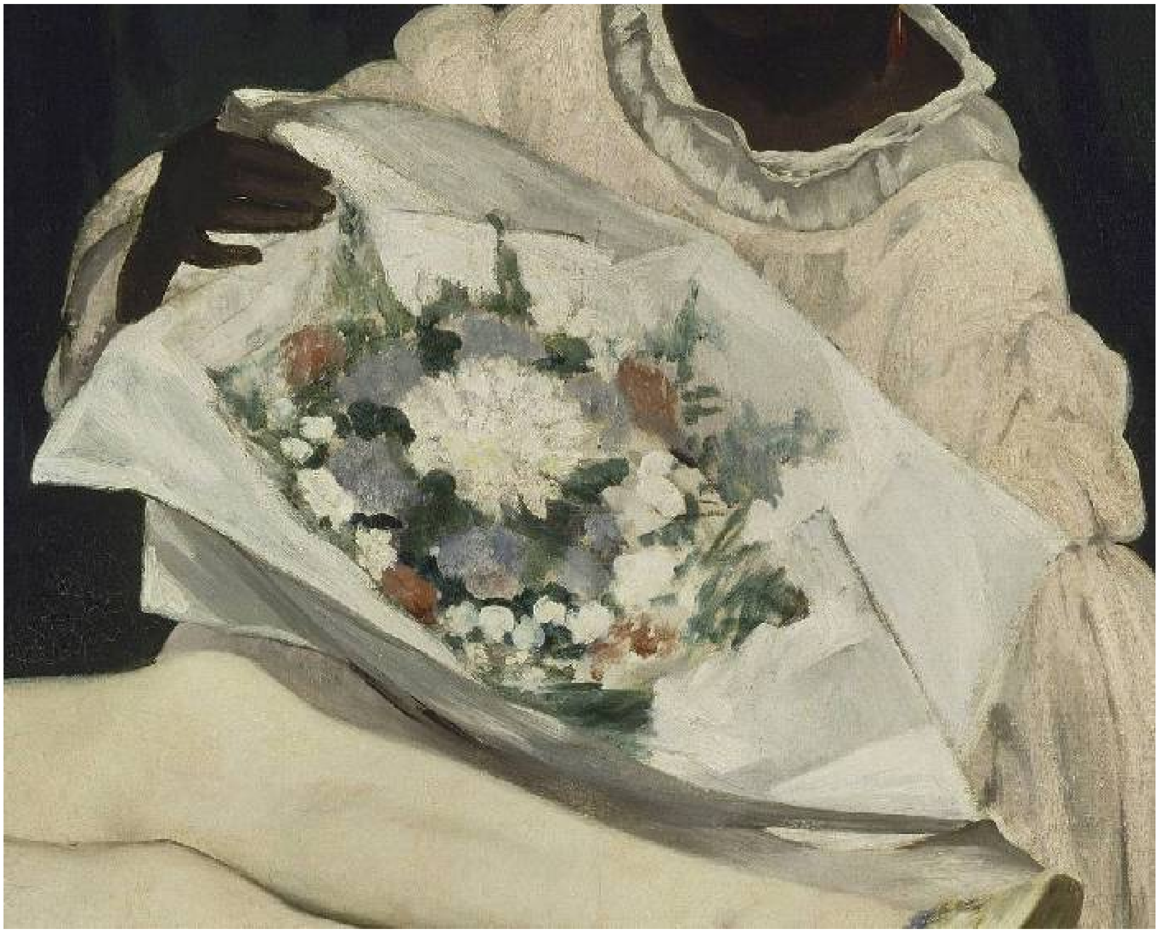

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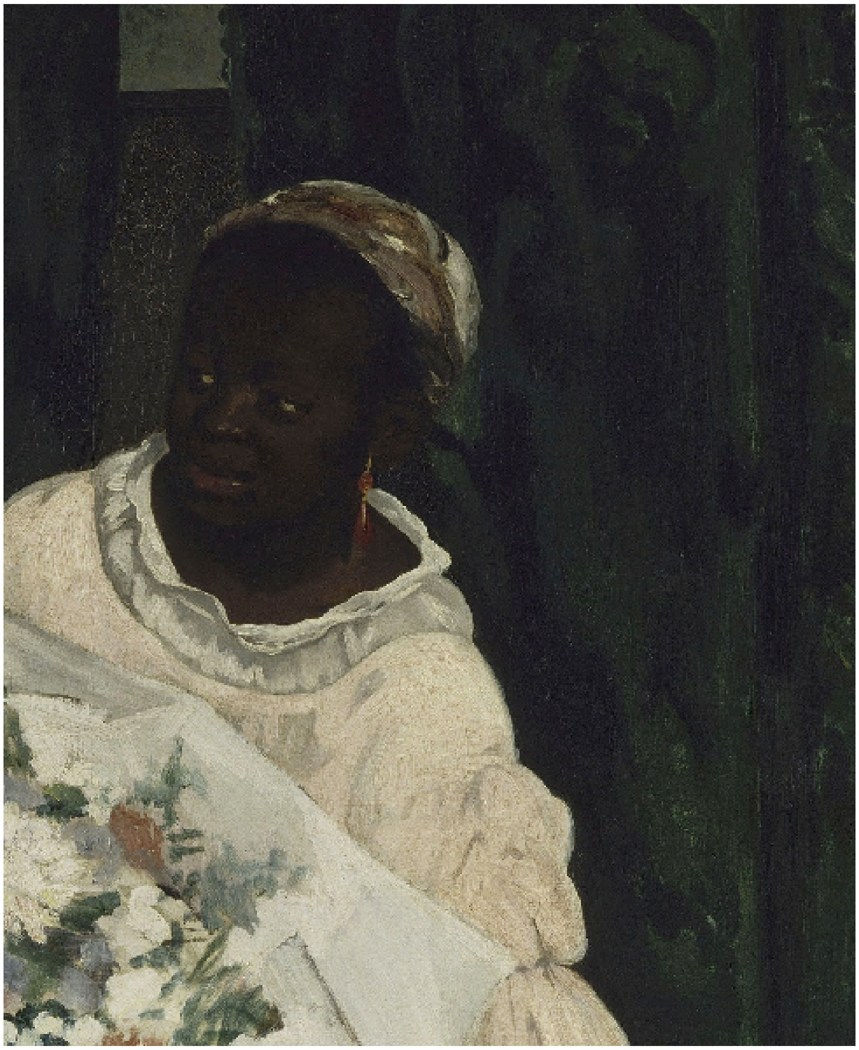

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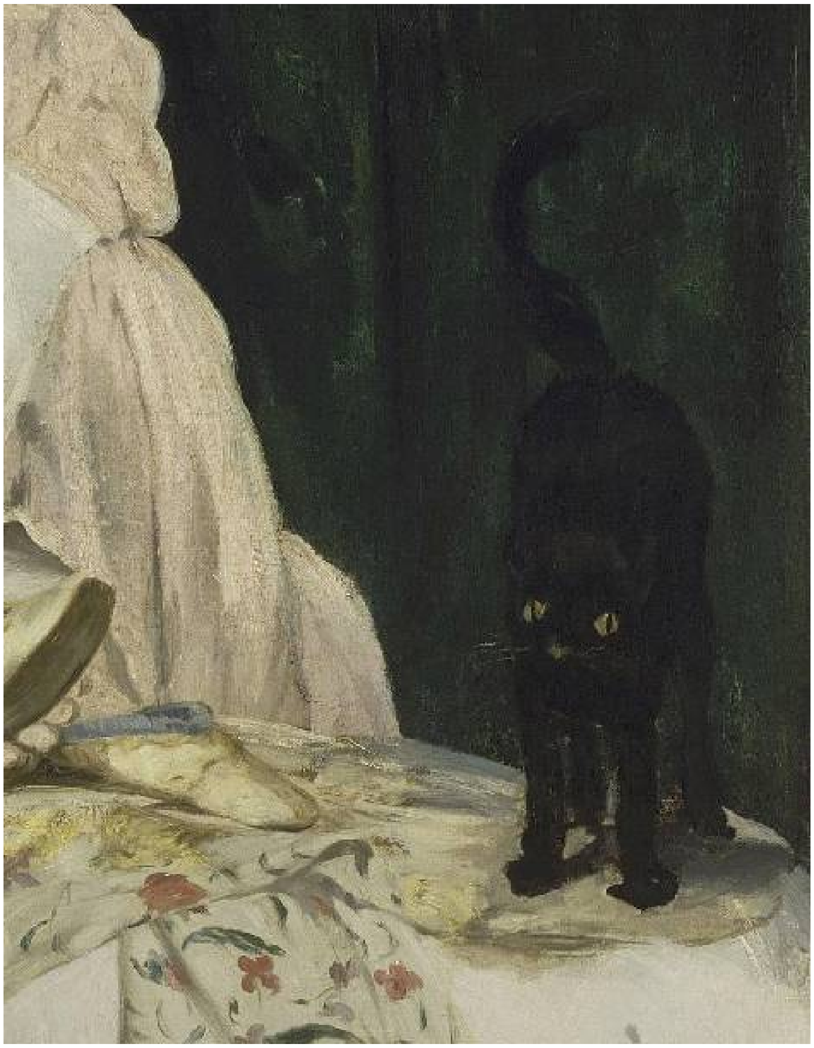

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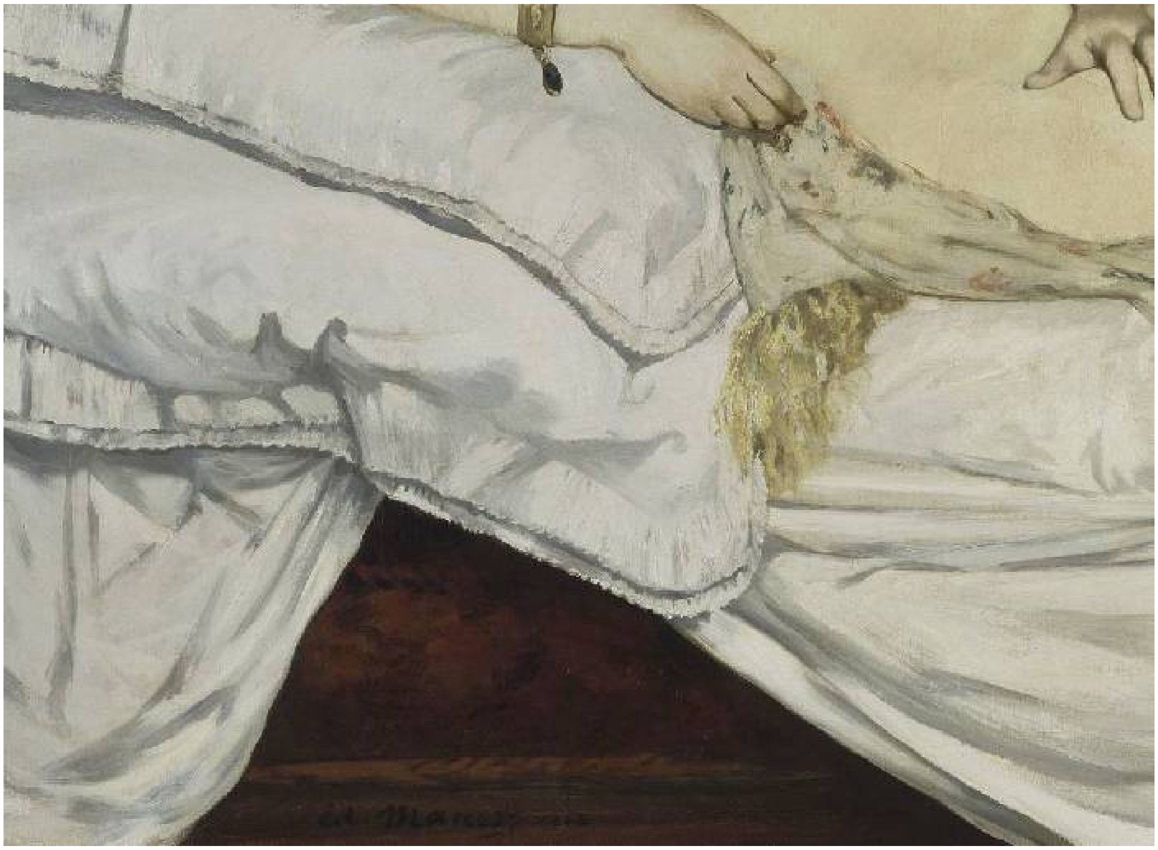

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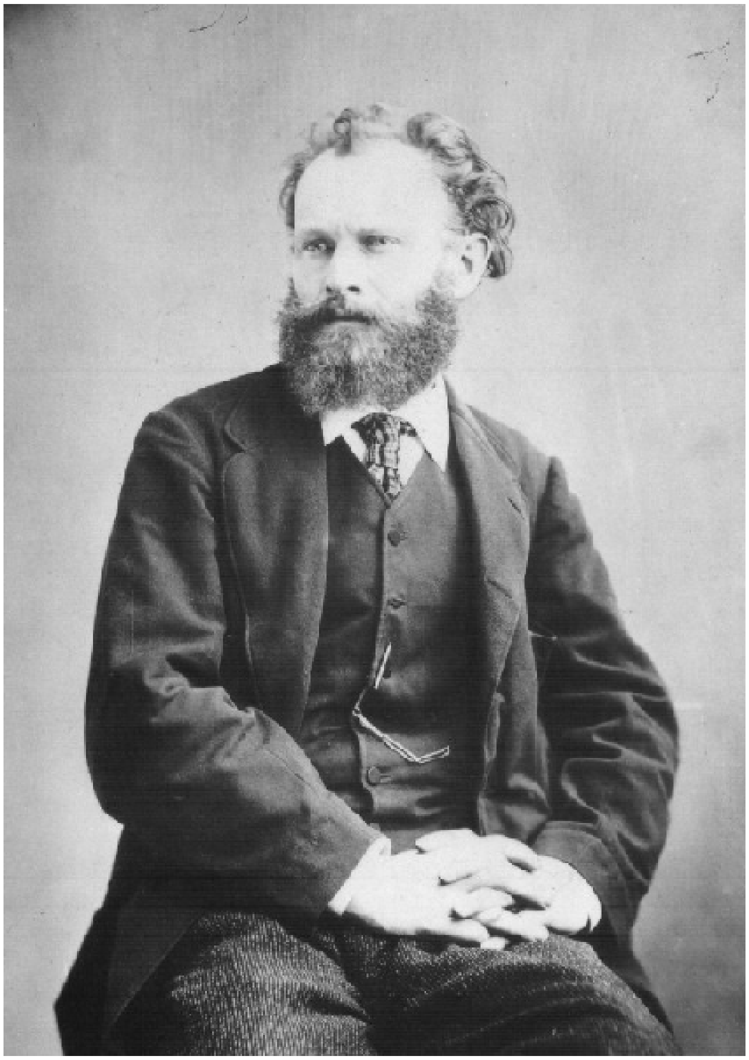
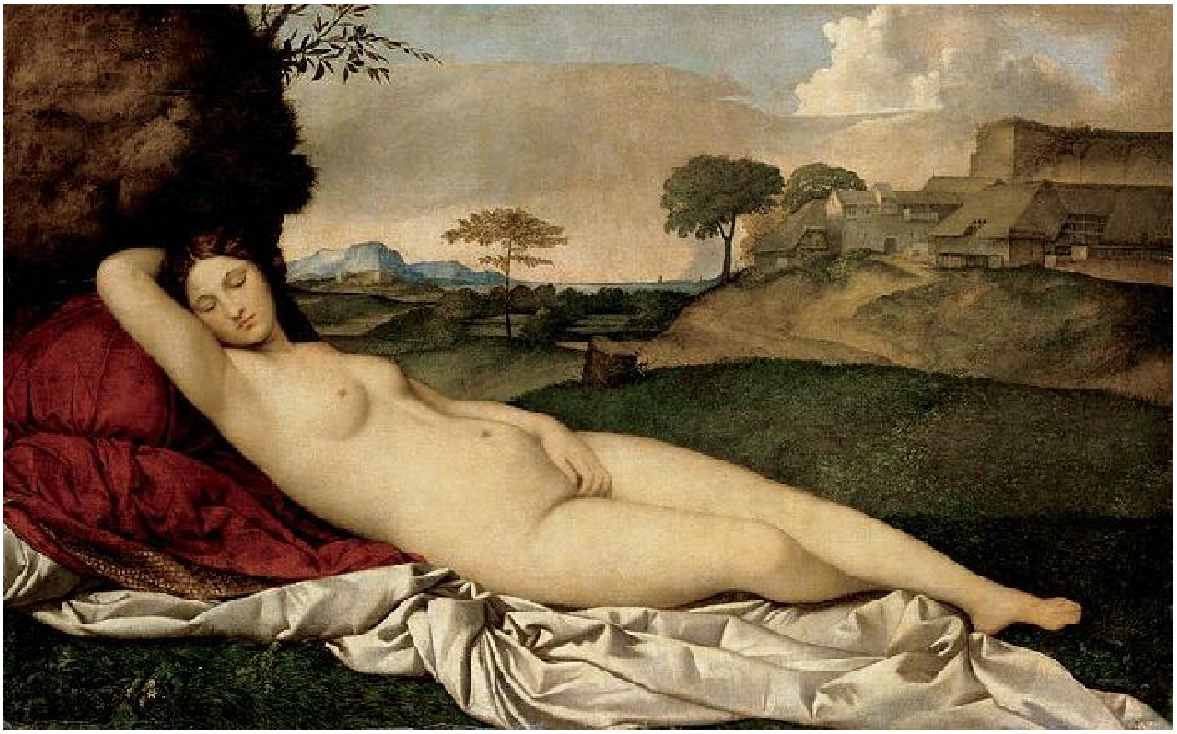
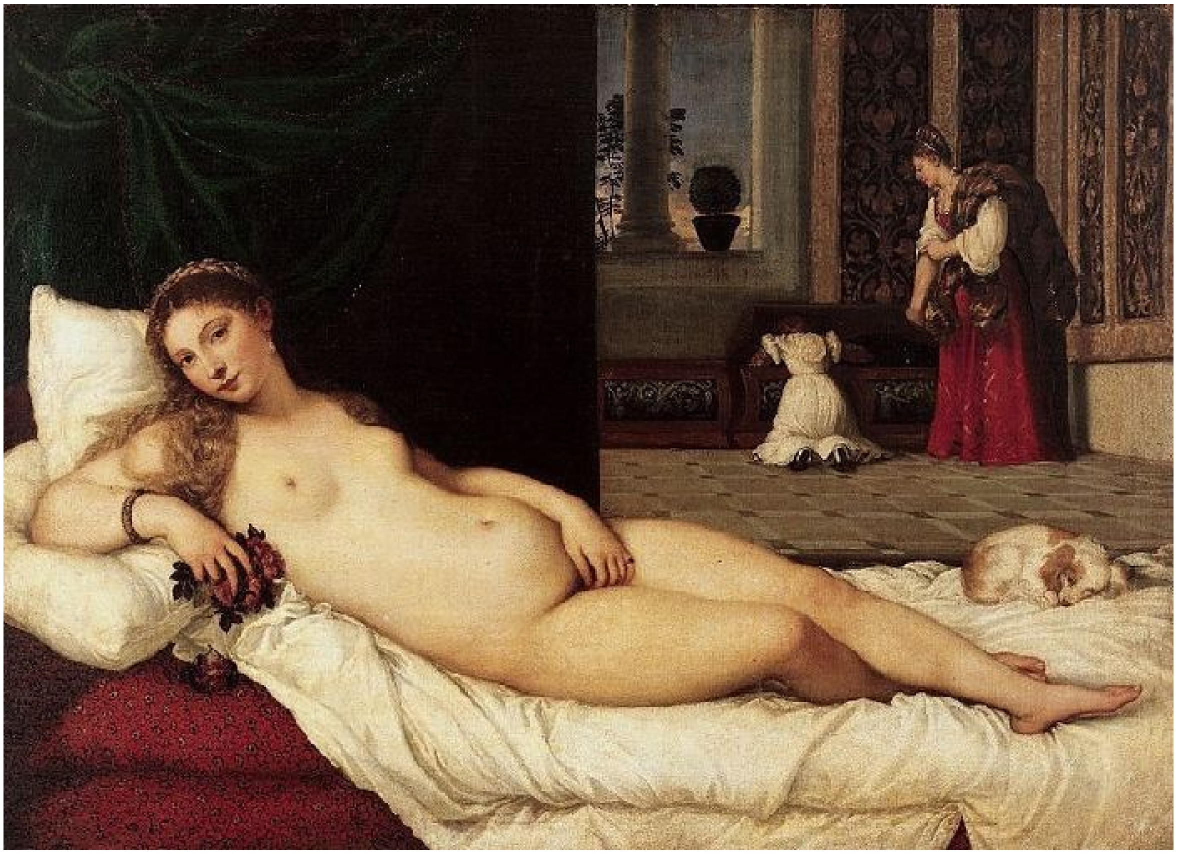


Manet, 1867



'Sleeping Venus' by Giorgione, c. 1510



'Venus of Urbino' by Titian, 1538

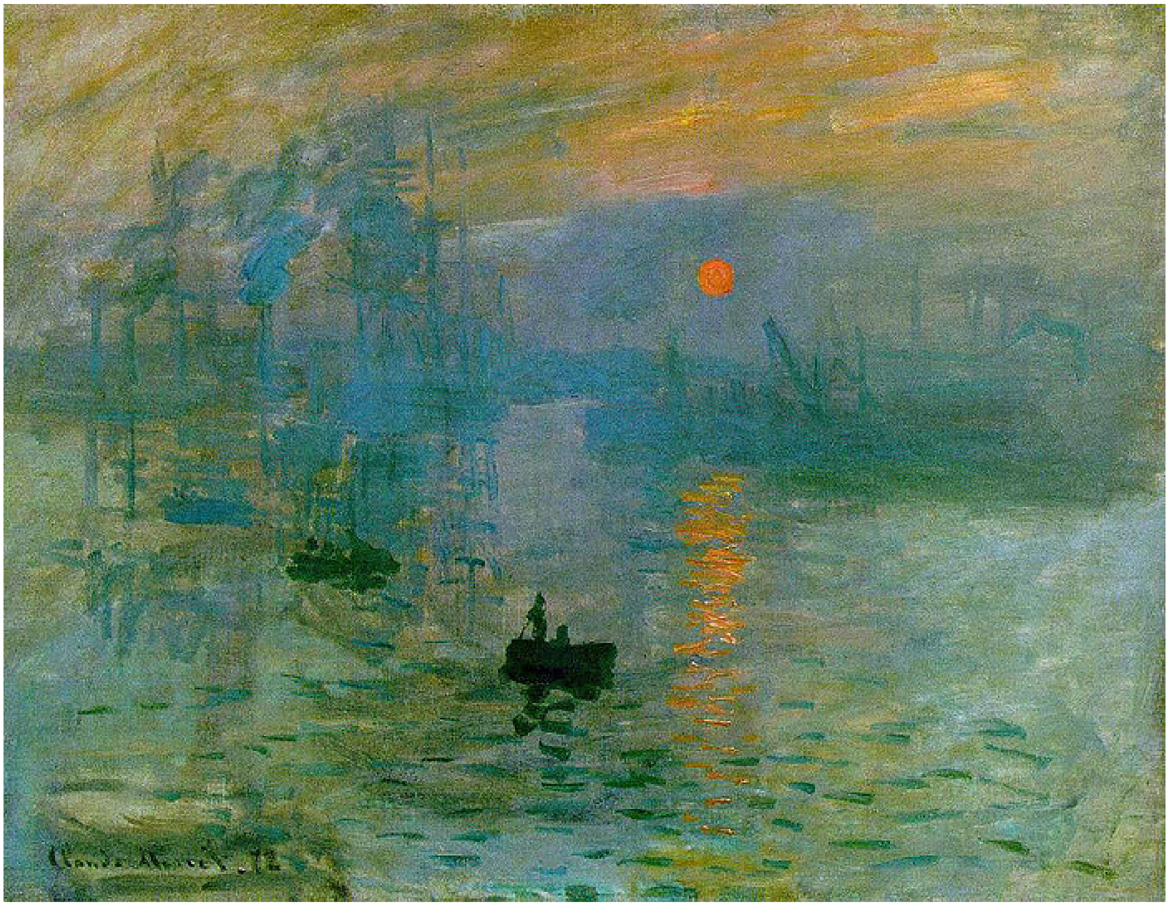
Impression, Sunrise by Claude Monet

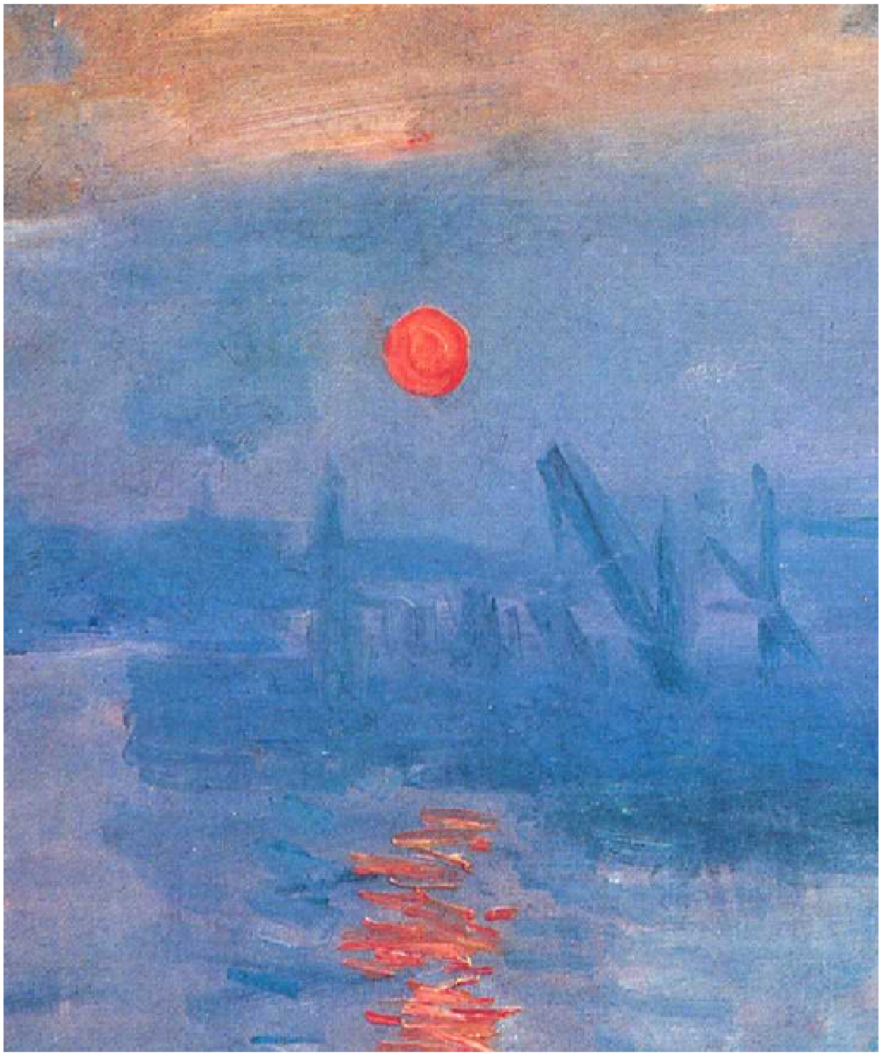
A founder of French Impressionist painting, Claude Monet (1840–1926) was the most consistent and prolific practitioner of the movement’s philosophy of expressing one’s perceptions before nature, especially as applied to *plein-air* landscape painting. Monet’s famous painting *Impression, Sunrise* was exhibited in 1874 at the first of the independent exhibitions mounted by Monet and his associates as an alternative to the Salon de Paris. The canvas would give rise to the name of the Impressionist movement. Completed by 1872, it depicts the harbour of Le Havre in France, with very loose brushstrokes that suggest an impression of the scene, rather than a realistic delineation of the subject. Monet later explained the purpose of the painting in a letter:

> *“Landscape is nothing but an impression, and an instantaneous one, hence this label that was given us, by the way because of me. I had sent a thing done in Le Havre, from my window, sun in the mist and a few masts of boats sticking up in the foreground....They asked me for a title for the catalogue, it couldn’t really be taken for a view of Le Havre, and I said: ‘Put Impression.’”*

Impression, Sunrise was displayed in 1874 during the first independent art show of a group of painters that would later be known as the Impressionists. It was critic Louis Leroy’s hostile review of the show that encouraged the naming of the new art movement, when he titled it “The Exhibition of the Impressionists” in *Le Charivari* newspaper.

The painting was stolen from the Musée Marmottan Monet in 1985. Five masked gunmen with pistols entered the museum and stole nine paintings from the collection. All together they were valued at $12 million. A tip-off led to the arrest in Japan of a Yakuza gangster named Shuinichi Fujikuma, which then led to the recovery of the stolen paintings in a small villa in Corsica in December 1990. *Impression, Sunrise* has been back on display in Musée Marmottan Monet ever since.


Claude Monet 72



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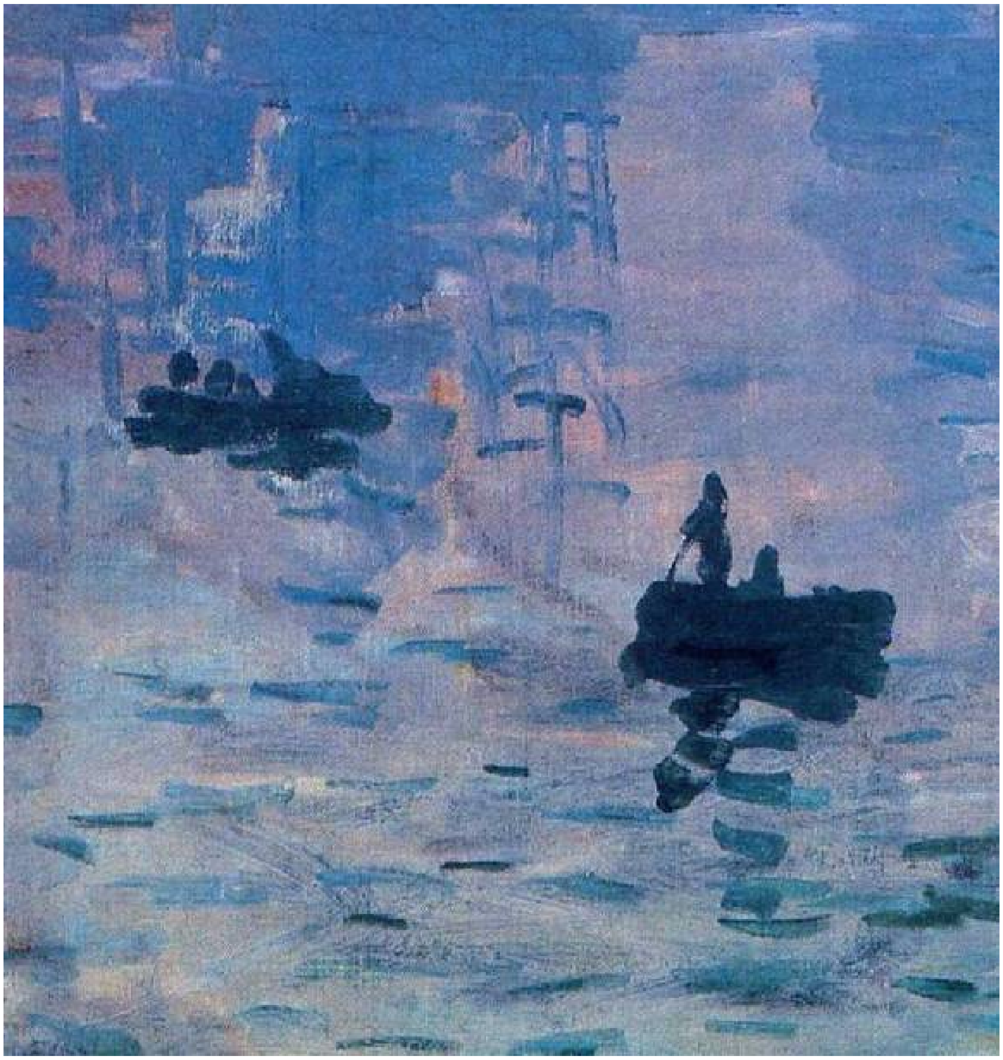

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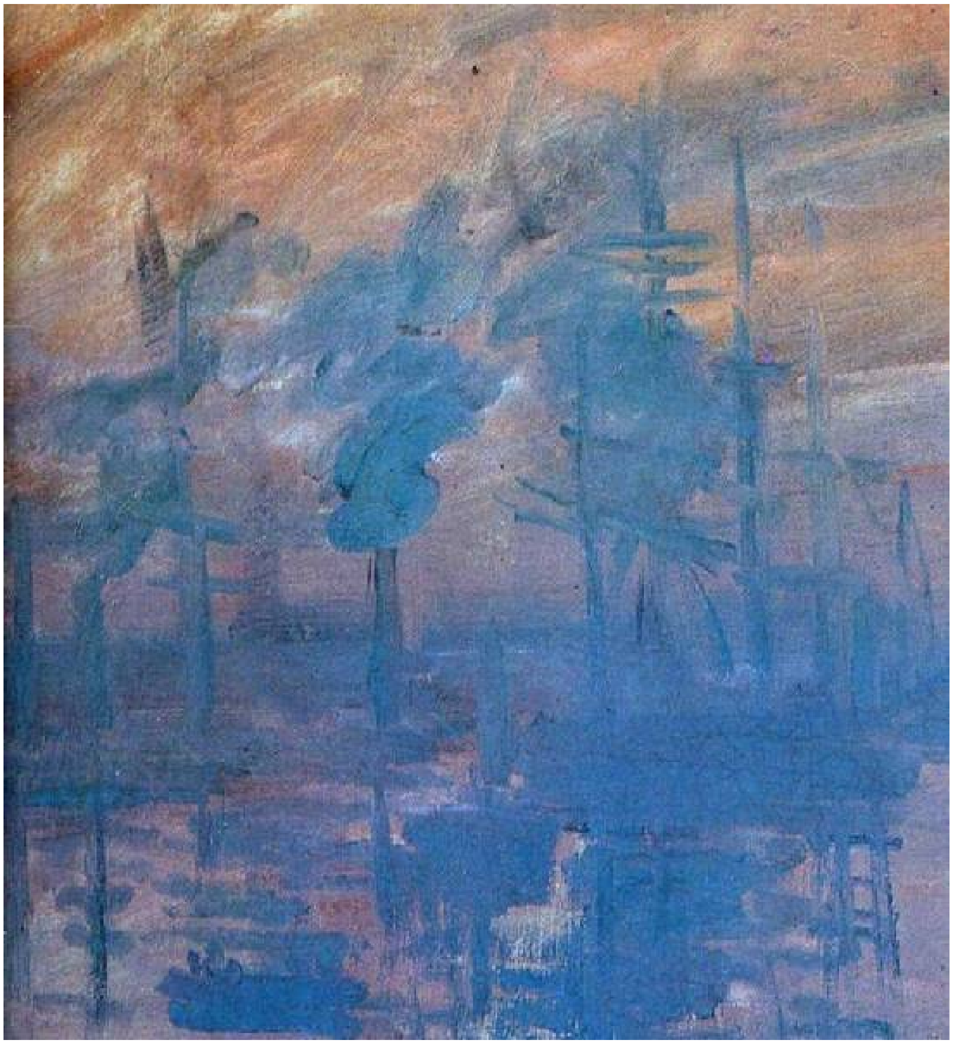


Detail

Louis Leroy, whose hostile review inadvertently named the Impressionist art movement

Musée Marmottan Monet, rue Louis Boilly, Paris, where ‘Impression, Sunrise’ is on permanent display

Claude Monet and his nympheas (water lilies)

Proserpine by Dante Gabriel Rossetti

Dante Gabriel Rossetti (1828-1882) is noted for founding the Pre-Raphaelite Brotherhood in 1848 with William Holman Hunt and John Everett Millais. In later years, Rossetti would be the main inspiration for a second generation of artists and writers influenced by the movement, most notably William Morris and Edward Burne-Jones. His work also influenced the European Symbolists and was a major precursor of the Aesthetic movement. Rossetti's art was characterised by its sensuality and its medieval revivalism.

Housed in Tate Britain and completed in 1874, *Proserpine* depicts the Roman goddess that, according to legend, lives in the underworld during winter. Rossetti worked for seven years on eight separate canvases, before he finished this famous painting. His model for Proserpine was Jane Morris, the wife of the artist's close friend William Morris. She is presented as a beautiful woman, with slender hands, flawlessly pale skin and thick raven hair. Rossetti finished the painting at a time when his mental health was suffering and his love for Jane Morris was reported to be at its most obsessive.

According to the Greek myth Proserpine was abducted by Hades and taken to the Underworld as his captive. Her mother Ceres, the goddess of agriculture and the Earth, angrily stopped the growth of fruits and vegetables, bestowing a malediction on Sicily. Ceres refused to go back to Mount Olympus and started walking on the Earth, creating a desert at every step. Concerned for the fate of man, Zeus ordered his brother Hades to free Proserpine. Hades obeyed, but before letting her go he made his captive eat six pomegranate seeds, as those who have eaten the food of the dead cannot return to the world of the living. Therefore she had to live six months of each year with him, staying the rest with her mother. This story was undoubtedly told in ancient times in order to illustrate the changing of the seasons: when Ceres welcomes her daughter back in the spring the earth blossoms, and when Proserpina must be returned to her husband, it withers.

In Rossetti’s canvas, Proserpine is represented in a dark corridor of Hades’ palace, holding the fatal fruit in her hand. A gleam of light, signifying life, from the upper world passes her on the left and she glances furtively towards it, lost in thought. An incense burner stands beside her as an attribute of a goddess, while the ivy branch in the background is a symbol of clinging memory. The accompanying sonnet which Rossetti wrote for the painting is a poem of longing, bearing a strong personal reference to his yearning to extricate Jane Morris from her unhappy marriage with William Morris:

Afar away the light that brings cold cheer
Unto this wall, – one instant and no more
Admitted at my distant palace-door
Afar the flowers of Enna from this drear
Dire fruit, which, tasted once, must thrall me here.
Afar those skies from this Tartarean grey
That chills me: and afar how far away,
The nights that shall become the days that were.

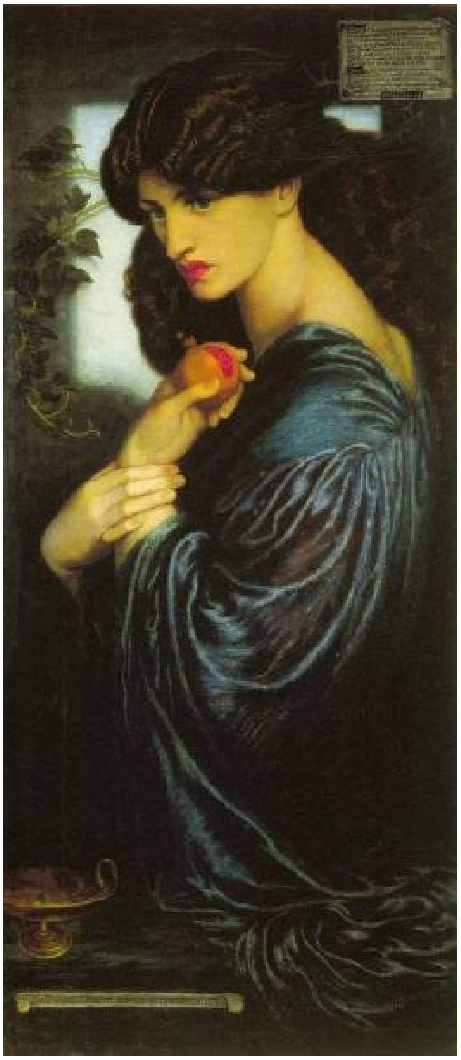
Afar from mine own self I seem, and wing
Strange ways in thought, and listen for a sign:
And still some heart unto some soul doth pine,
(Whose sounds mine inner sense in fain to bring,
Continually together murmuring) —
‘Woe me for thee, unhappy Proserpine’. — D. G. Rossetti

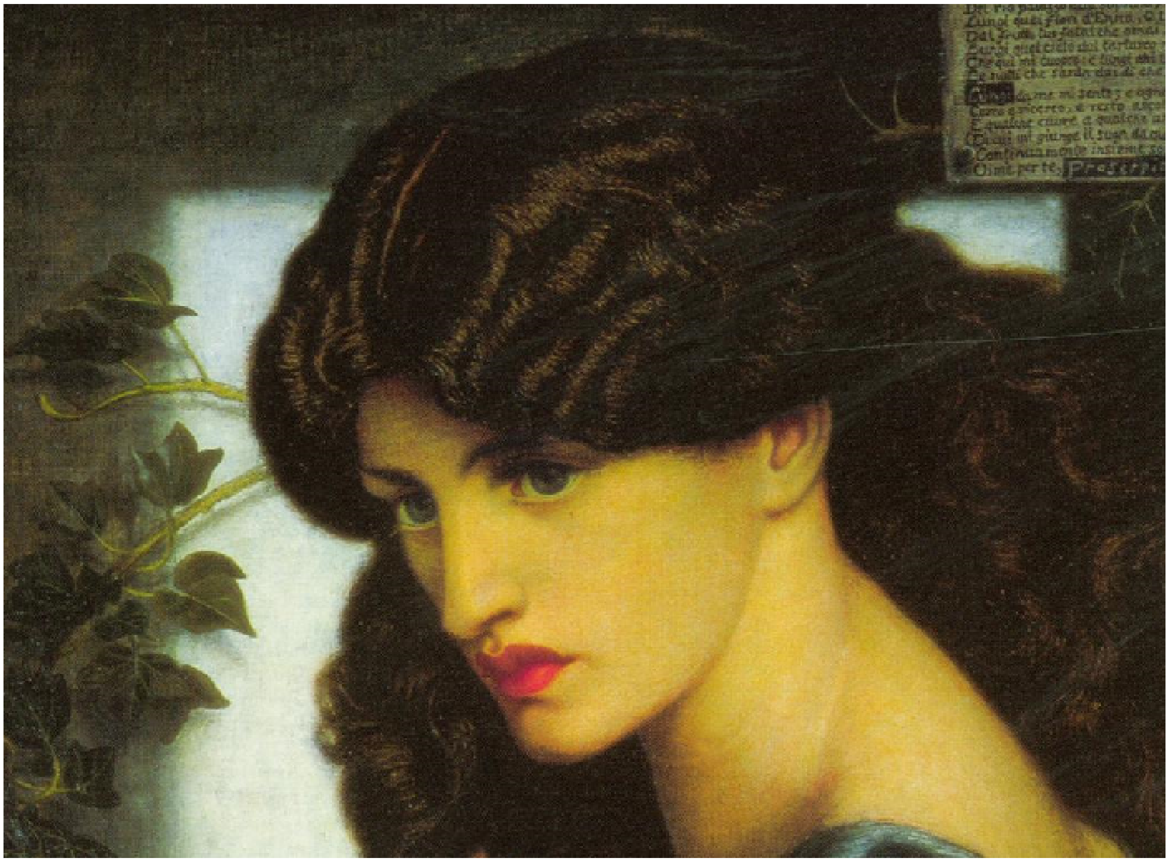
The symbolism in Rossetti’s painting poignantly indicates Proserpine’s plight, as well as Jane Morris’s plight, torn between her husband, the father of her two adored daughters and her lover. The pomegranate particularly draws the viewer’s eye, as the vibrant colour of its flesh matches the colour of Proserpine’s full lips. The shadow portrayed on the wall signifies the passing of her time in Hades and the patch of sunlight signifies her limited time spent in the upper world. Her dress, like spilling water, suggests the turning of the tides, and the incense burner denotes the subject as an immortal.

The painting is signed and dated on a scroll at lower left: ‘DANTE GABRIELE ROSSETTI RITRASSE NEL CAPODANNO DEL 1874’

(Italian) (Dante Gabriel Rossetti painted this at the beginning of 1874). The frame, designed by Rossetti, features roundels and resembles a section of a pomegranate, reflecting the sliced pomegranate held in Proserpine's hand.

The sheer popularity of the image is demonstrated by the number of versions completed before the artist's death. At least eight separate versions exist of the painting, the last being completed in 1882, the year of Rossetti's death. Early versions of *Proserpine* were promised to Charles Augustus Howell. The most famous version, housed in Tate Britain, was commissioned by Frederick Richards Leyland, who had commissioned eighteen paintings from Rossetti, not counting unfulfilled commissions.





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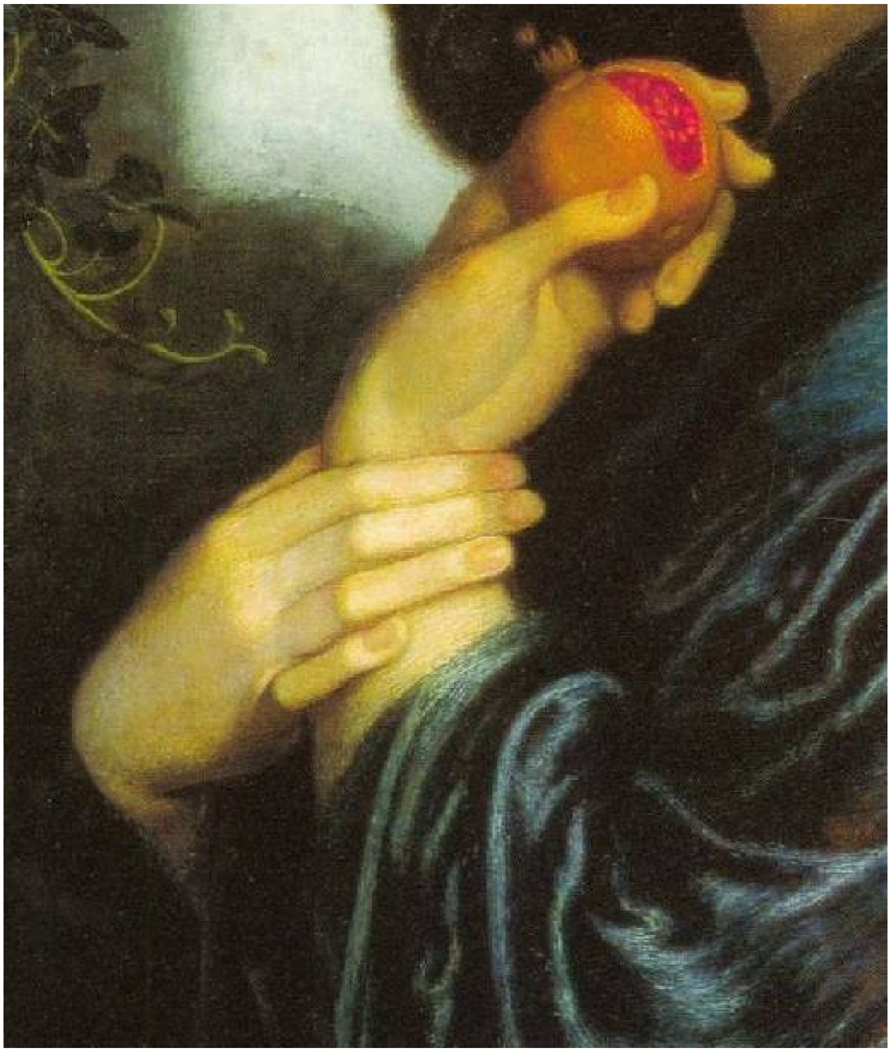

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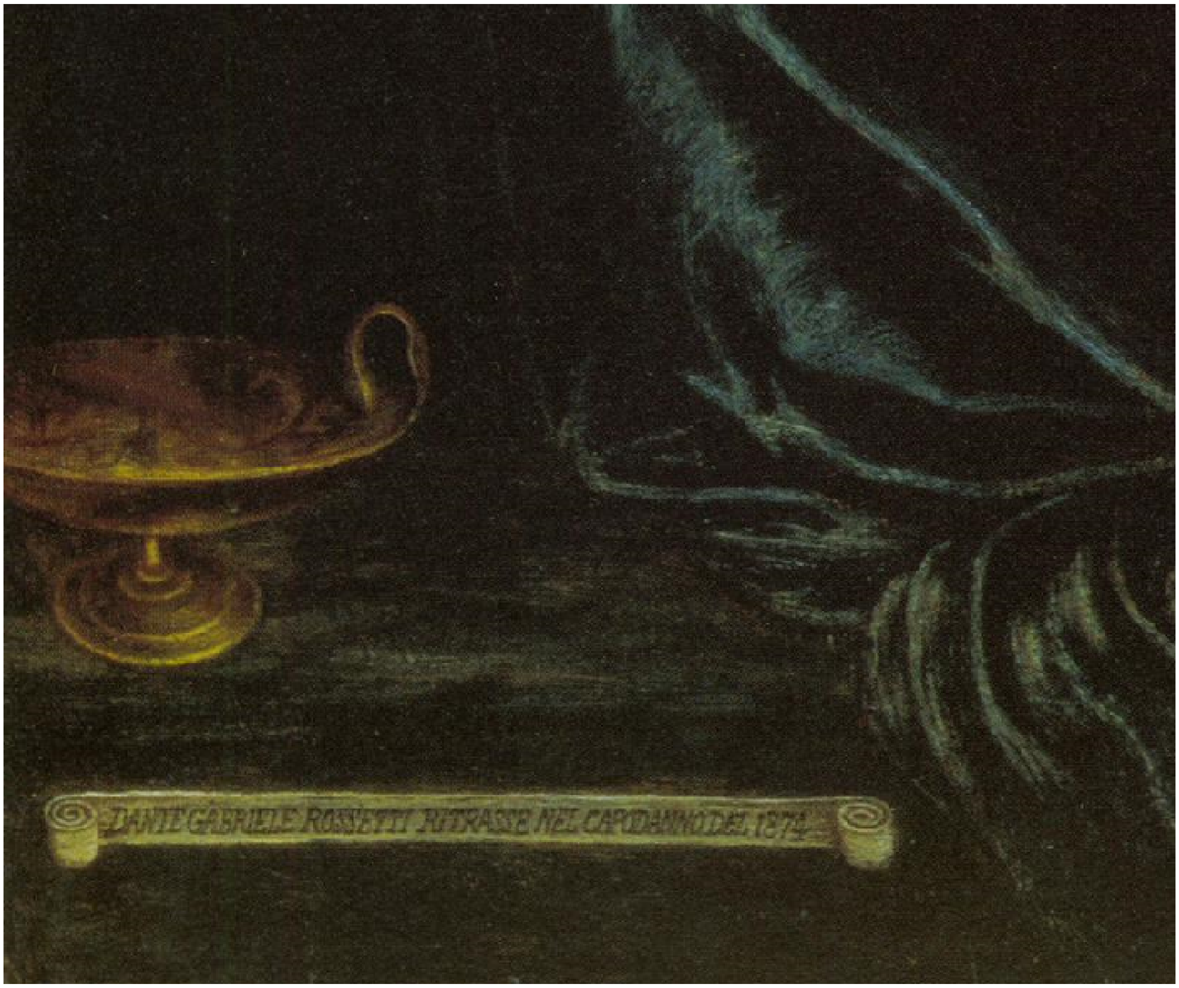
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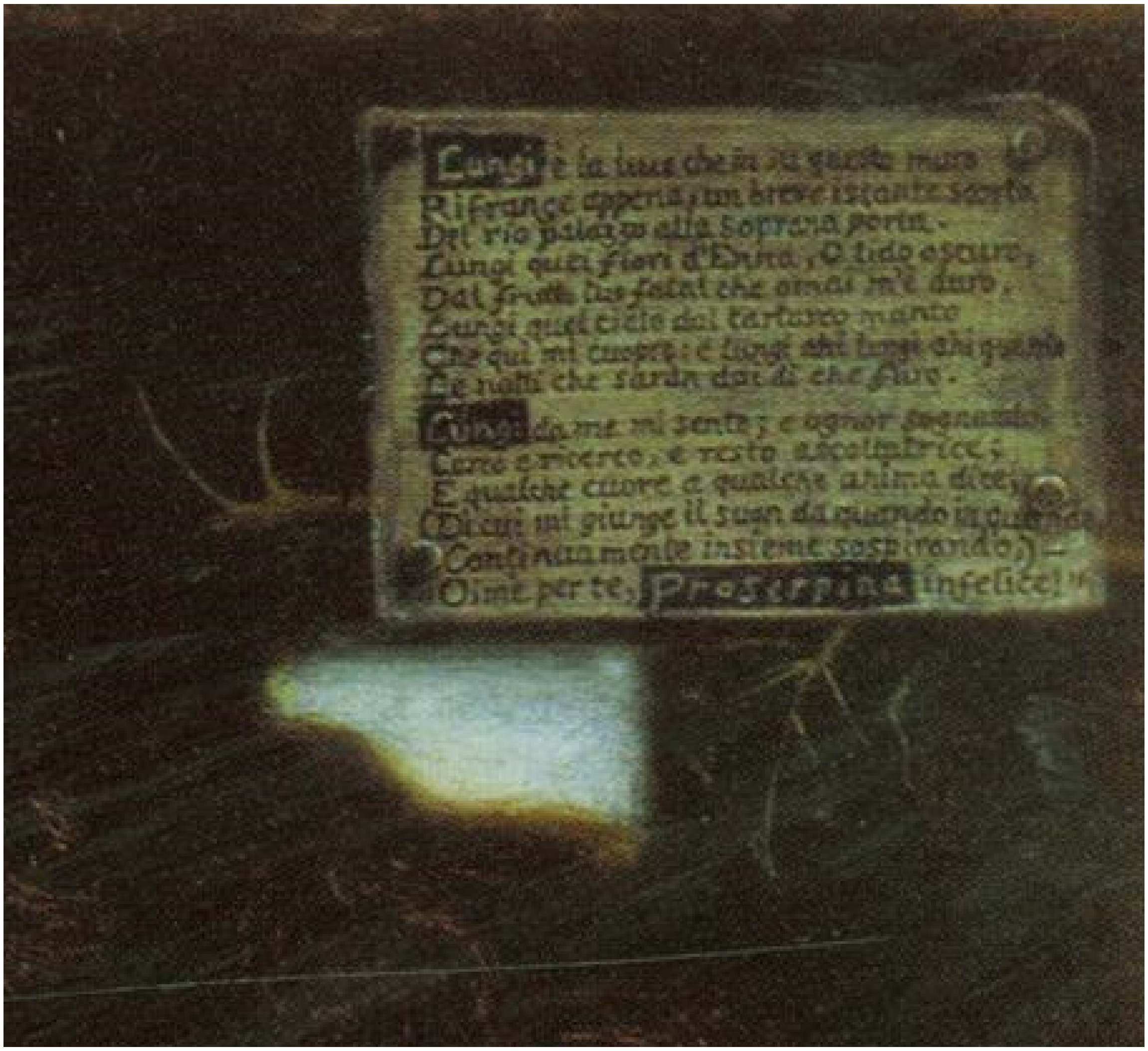
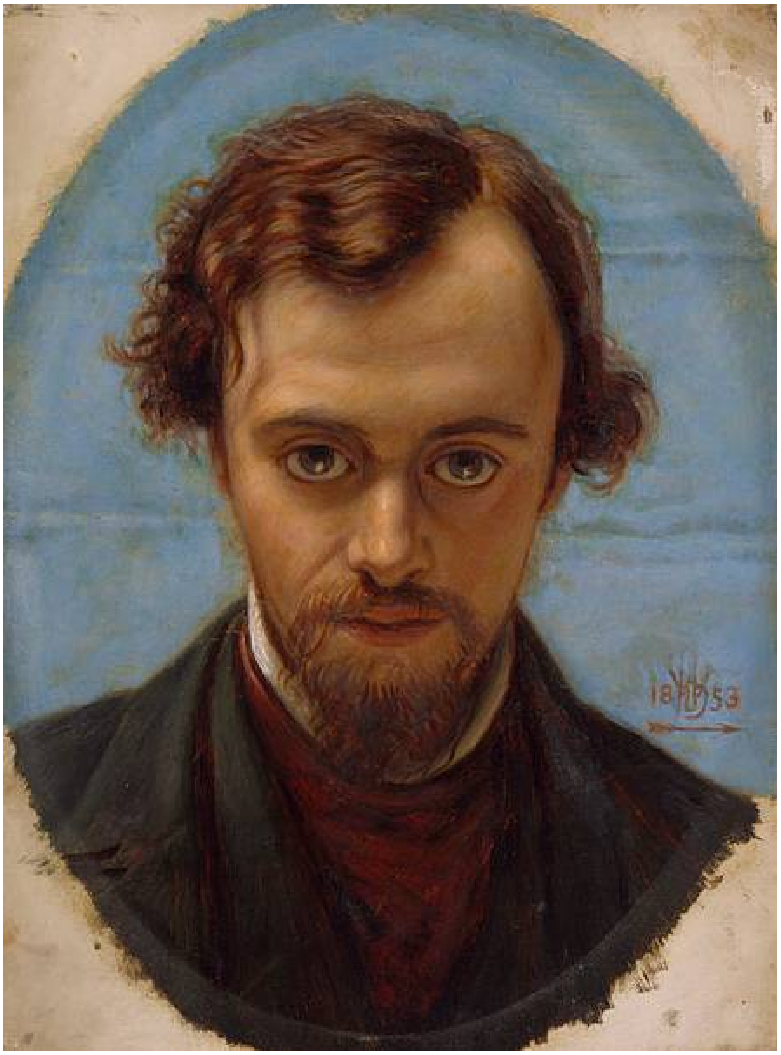
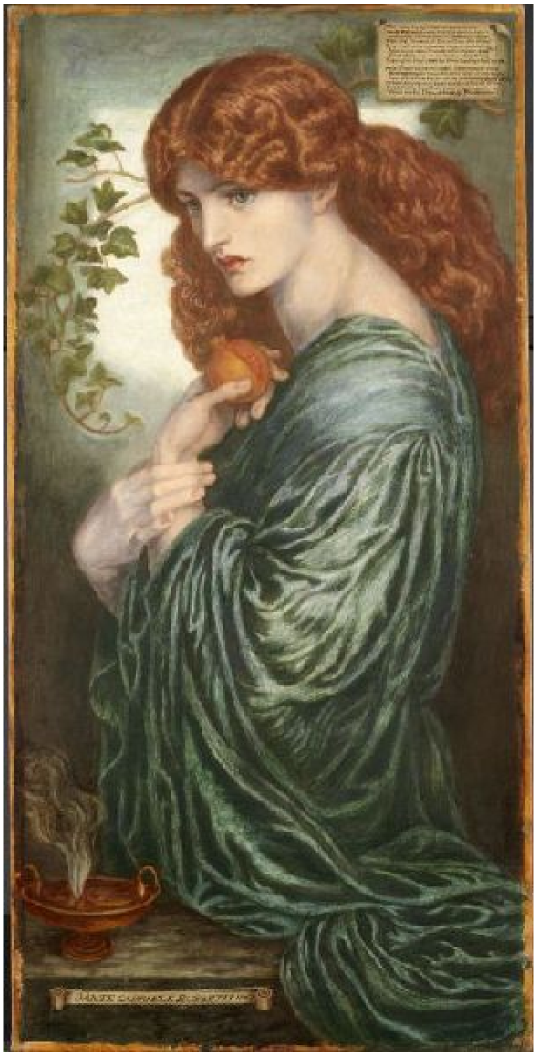

Lungi è la luce che in su questo muro
Rifrange appena, un breve istante scorta,
Del rio palazzo alla soprana porta.
Lungi quei fiori d'Enna, O lido oscuro,
Dal frutto tuo fatal che omai m'è duro.
Lungi quel cielo dal tartareo manto
Che qui mi cuopre: e lungi ahi lungi ahi quanto
Le notti che saran dai dì che furo.
Lungi da me mi sento; e ognor sognando
Cerco e ricerco, e resto ascoltatrice;
E qualche cuore a qualche anima dice,
(Di cui mi giunge il suon da quando in quando,
Continuamente insieme sospirando,) —
Oimè per te, Proserpina infelice!

Detail



Dante Gabriel Rossetti, aged 22, by William Holman Hunt



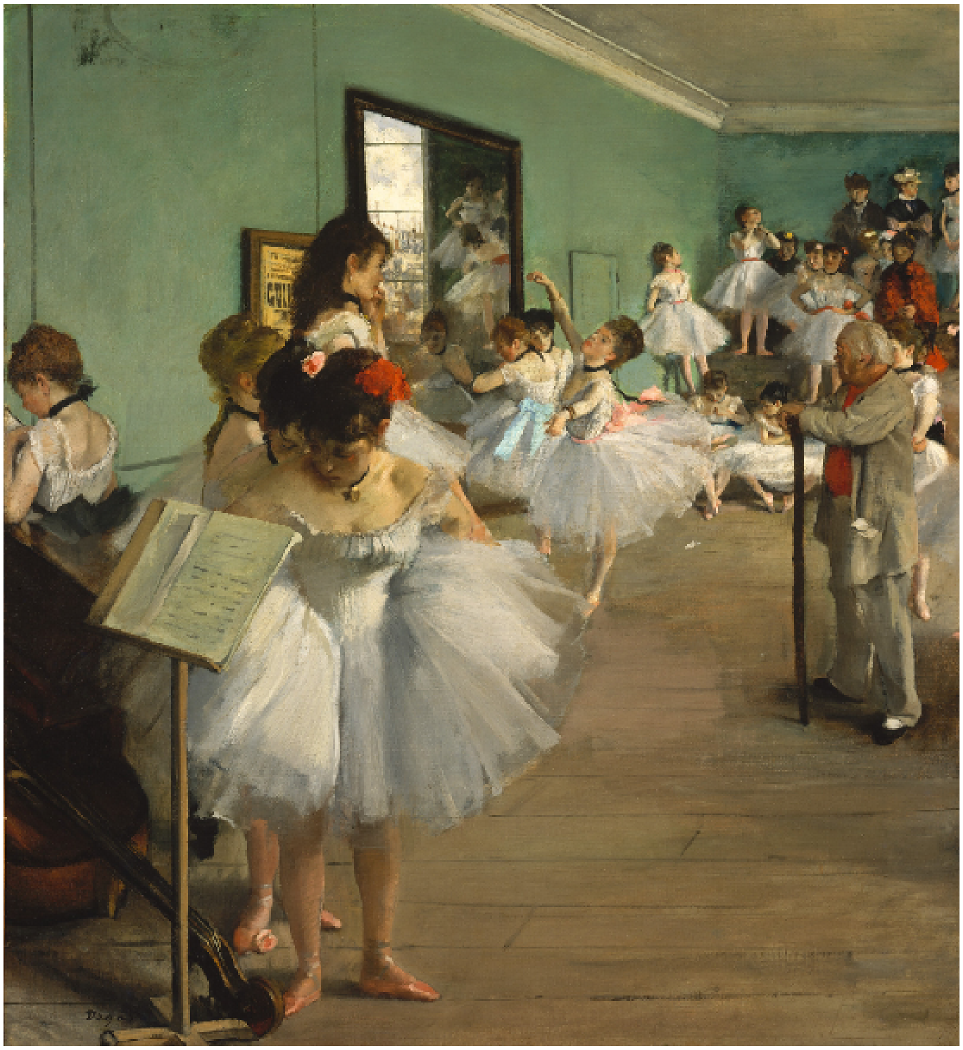
Rossetti's eighth and final version of 'Proserpine', now housed in the Birmingham Museum and Art Gallery, 1882

Kelmscott Manor, located in the Cotswold village of Kelmscott, Oxfordshire. Fearing an open scandal due to his wife's affair, William Morris decided to take out a joint tenancy with Rossetti on this manor in 1871. Morris then went to Iceland, leaving his wife and Rossetti to furnish the house and spend the summer there.

The Dancing Class by Edgar Degas

Edgar Degas (1834-1917) was a French artist especially identified with the subject of dance, as more than half of his works portray dancers. He is regarded as one of the founders of Impressionism, although he rejected the term, preferring to be called a realist. The following 1874 painting is Degas' first depiction of a dance class. As the artist did not yet have permission to go backstage at the Paris Opéra, his subjects would come to his studio to pose. These sessions yielded many large study drawings, which Degas subsequently adapted for other compositions. In the late 1870's, he explained, "I have painted so many of these dance examinations without having seen them that I am a little ashamed of it." The ballet master in the scene is Jules Perrot, a once celebrated dancer himself; his mature, firm stance at variance with the frivolity of the girls.

The viewpoint is high and we are quickly drawn to the corner of the room by the steep perspective and the diminishing sizes of the dancers. The vertical lines of the pilasters and the dance master's stick serve as a counterpoise to the diagonal lines of the floor boards, adding depth to the scene. The image appears to teem with life, as shown by the light detail of the tutus, the casual, offhand manner of the dancers and the activity of dance movements. Some of the dancers appear to fidget and chat idly, as though bored with the situation. A key note of Degas' art is his tendency to capture females when not expected to be viewed, revealing a less idealistic impression. These ballet dancers are a far cry from the romantic notion of beautiful objects to be revered at a performance. Instead, we can observe everyday city girls rehearsing and wearily passing their day at work.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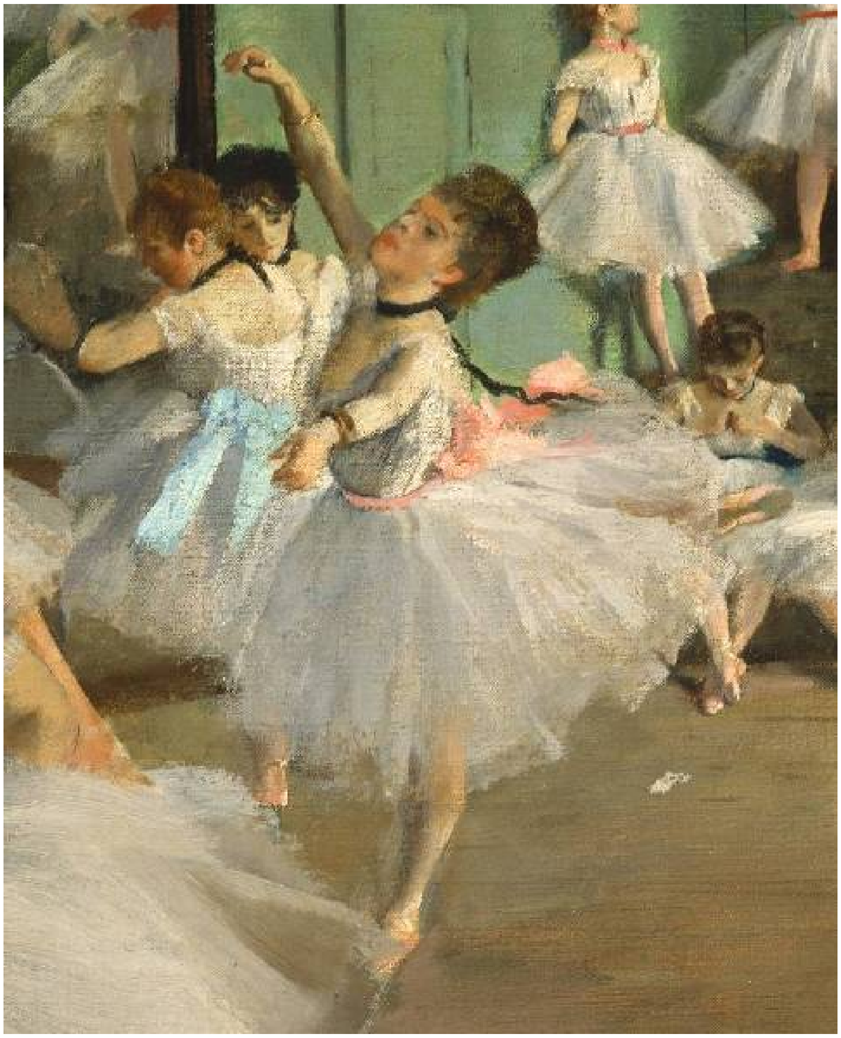

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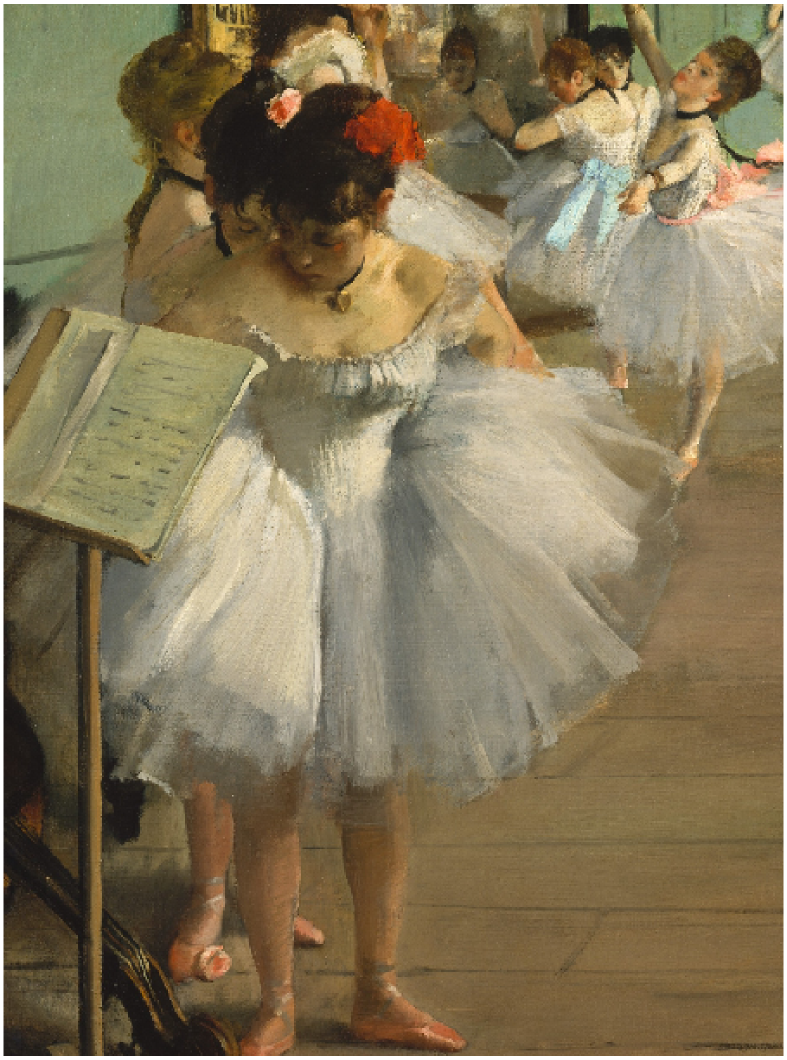

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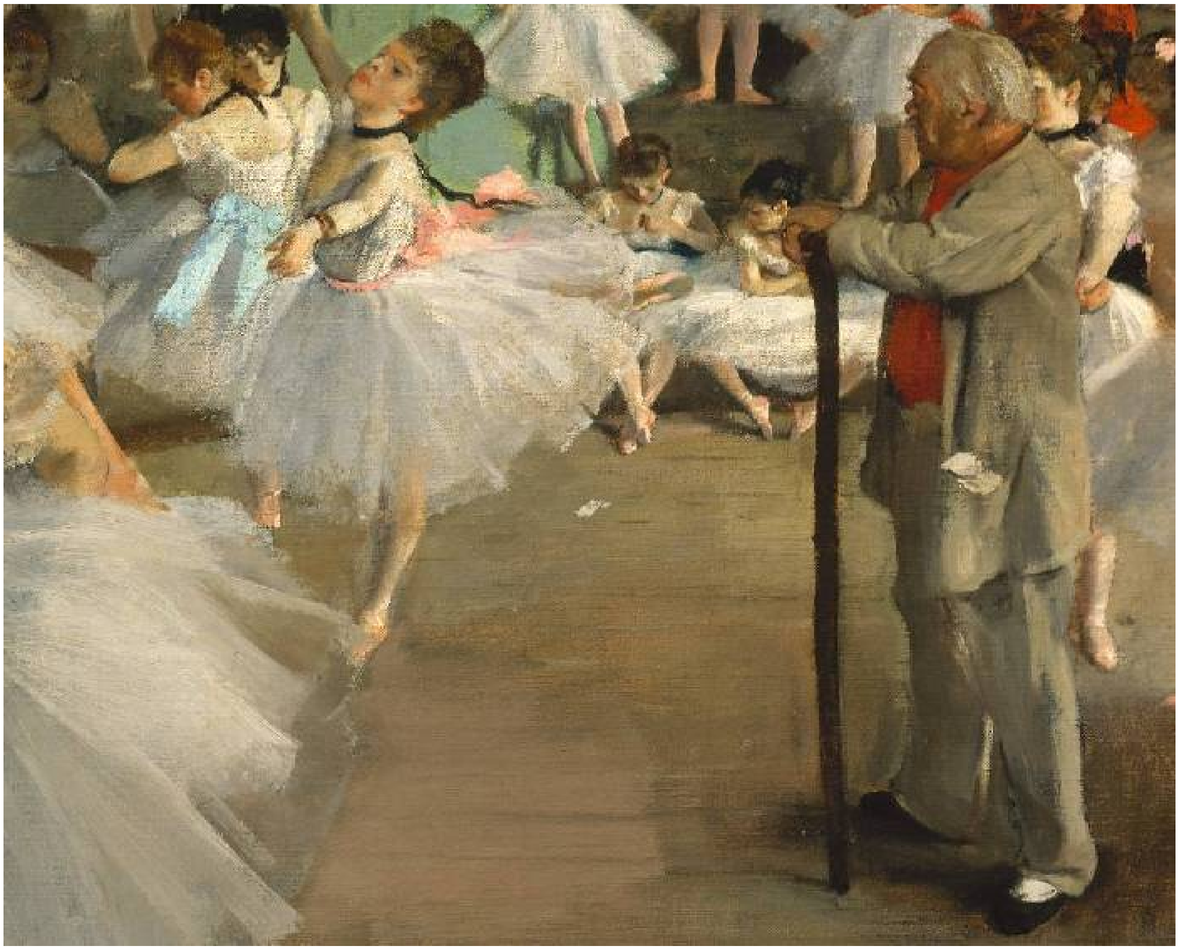

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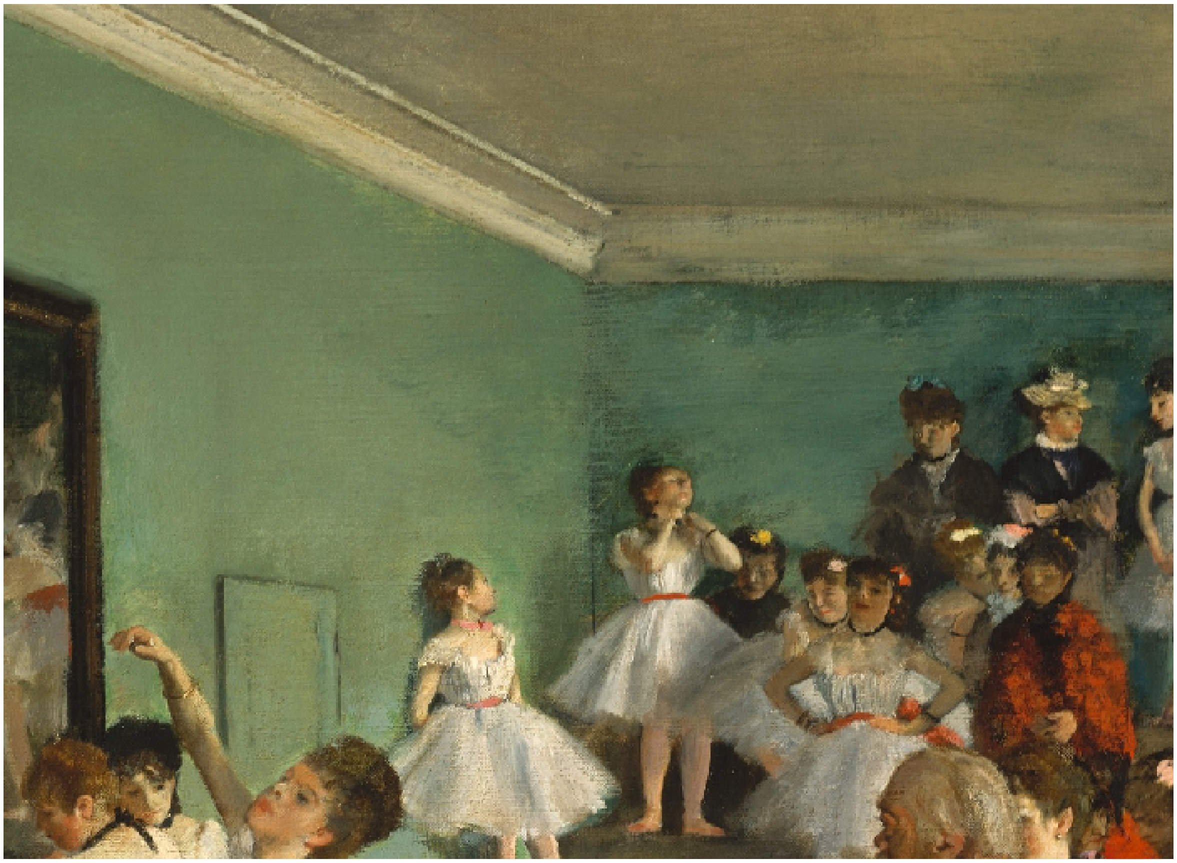
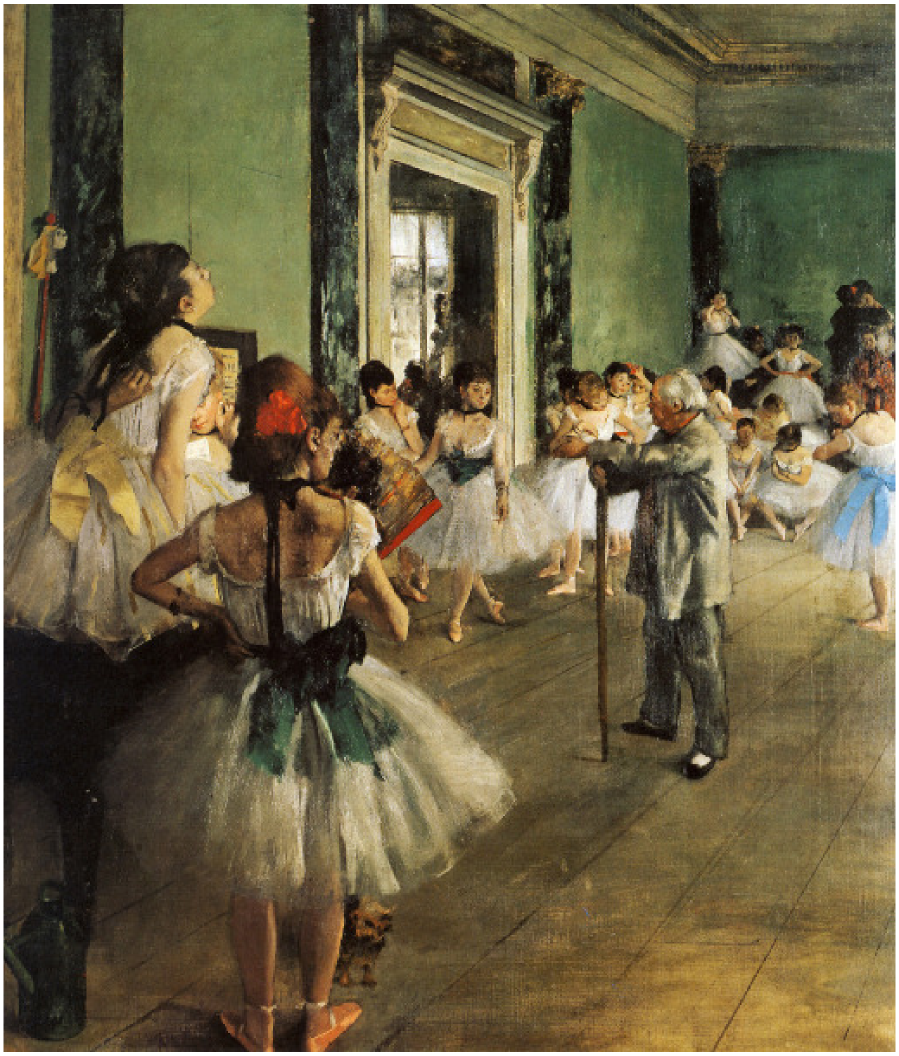


Detail

Degas as a young man, c. 1855

Jean-Baptiste Faure (1830-1914) was a celebrated French operatic baritone and an art collector of great significance, who commissioned Degas' 'Dance Class' paintings.



The other painting on the same theme painted in 1874: 'The Dance Class', Musée d'Orsay, Paris

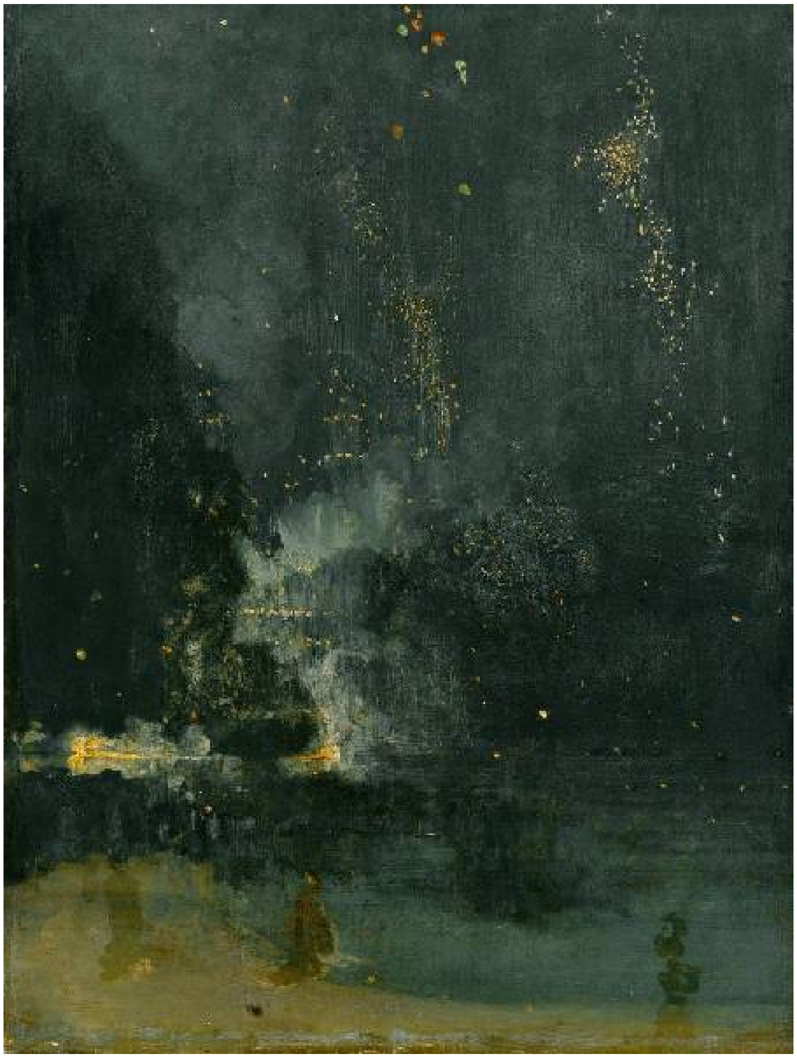
Nocturne in Black and Gold: The Falling Rocket by James Abbott Mcneill Whistler

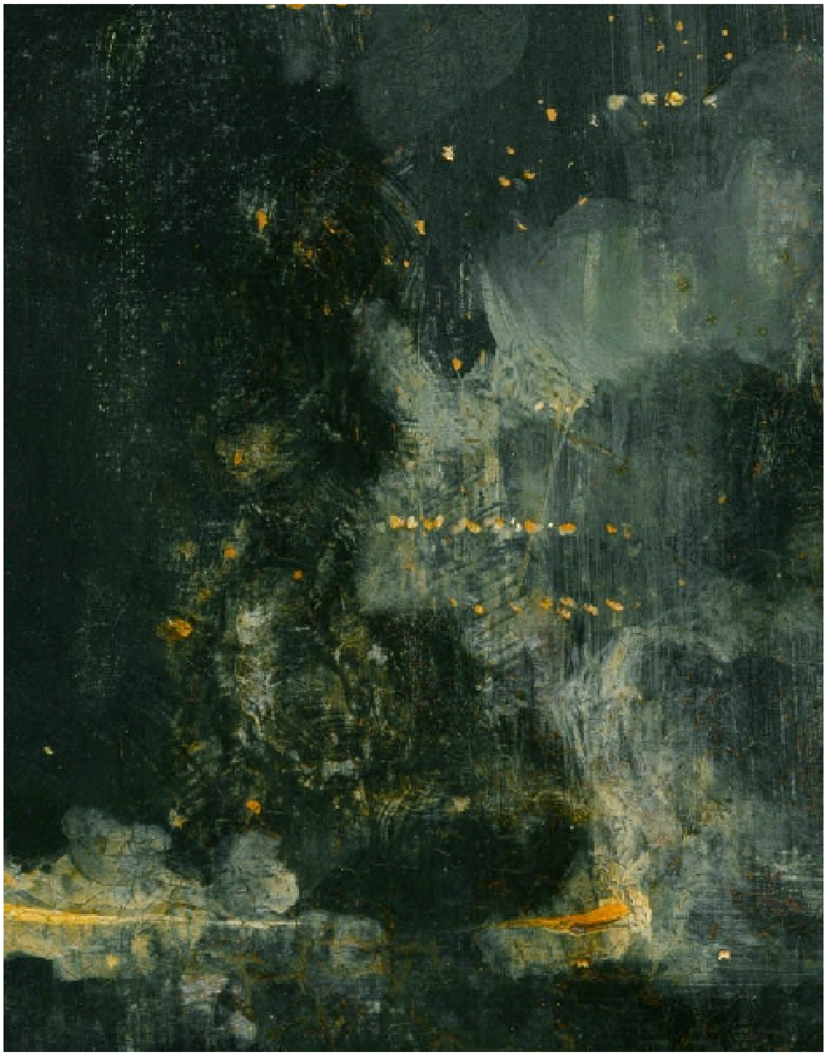
This notorious 1875 canvas was produced by James Abbott McNeill Whistler, an American artist, active during the American Gilded Age and based primarily in Britain. He was averse to sentimentality and moral allusion in painting, establishing his reputation as a leading proponent of the credo “art for art’s sake”. His famous signature for his paintings was in the shape of a stylised butterfly possessing a long stinger for a tail.

Nocturne in Black and Gold: The Falling Rocket exemplifies the Art for art’s sake movement – a concept formulated by Pierre Jules Théophile Gautier and Charles Baudelaire. The painting was first shown at the Grosvenor Gallery in London in 1877 and is one of two works (along with *Nocturne in Black and Gold – The Firewheel*) inspired by the Cremorne Gardens, a celebrated pleasure resort in London. One of the many paintings in a series of Nocturnes, it is the last of the London Nocturnes and is now widely acknowledged to be the high point of Whistler’s middle period. The depiction of the industrial city park includes a fireworks display in the foggy night sky. The canvas would become famous for being the inception of a bitter lawsuit between Whistler and the art critic John Ruskin.

Composed of bleak tones, the painting is restricted in its use of colour, developing a muted, yet harmonious composition. The billowing smoke gives the viewer a clear distinction between the water and the sky, where the separation blurs into a cohesive and sombre space. A large bank of fog represents the rocket, while dabs of yellow portray exploding fireworks in the air. The figures watching are almost transparent, their shapes general and simplistic.

Appalled by the image, John Ruskin accused Whistler of “flinging a pot of paint in the public’s face” in the periodical *Fors Clavigera*. As a leading art critic of the Victorian era, Ruskin’s harsh critique of *The Falling Rocket* caused an uproar among owners of other Whistler artworks. Quickly, it became shameful to have a Whistler canvas, pushing the artist into greater financial difficulties. With his pride, finances and the significance of his painting at stake, Whistler sued Ruskin for libel in defence. In court, he asked the jury to not view it as a traditional painting, but instead as an artistic arrangement. In his explanation, he insisted that the painting was a representation of the fireworks from the Cremorne Gardens. During the trial, Sir John Holker asked, “Not a view of the Cremorne?” to which Whistler was quoted as saying, “If it were a view of Cremorne, it would certainly bring about nothing but disappointment on the part of the beholders.” However, his case was not helped when the painting was accidentally presented to trial upside down. His explanation of the composition proved fruitless before the judge. The Ruskin vs. Whistler Trial, which took place on November 25 and 26, 1878, was disastrous for the artist. Though he did not lose, he only won a mere farthing in damages. After all the court costs, he had no choice, but to declare bankruptcy. Whistler was forced to pawn, sell and mortgage everything he could get his hands on. Today, the image is regarded as an innovative and important masterpiece that rightly deserves its place in the history of modern art.





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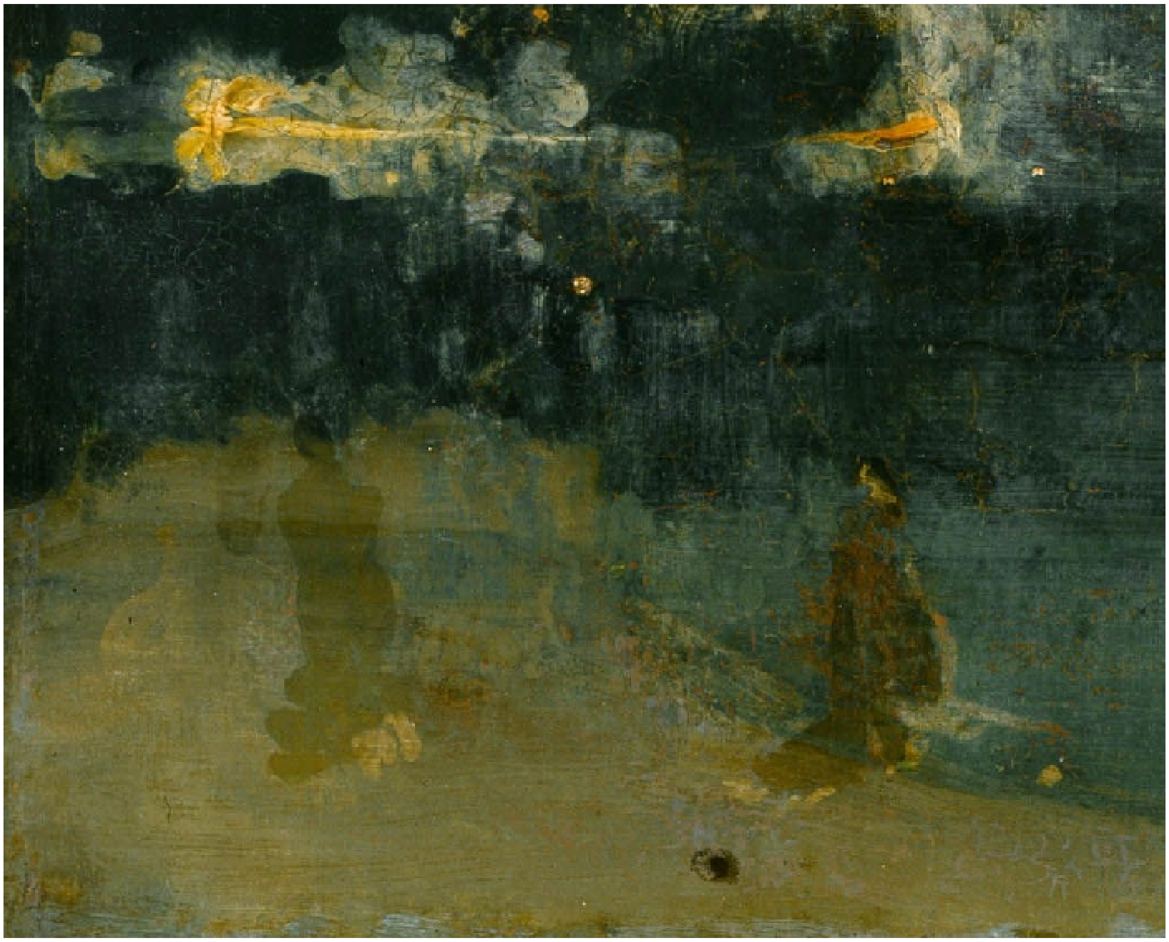

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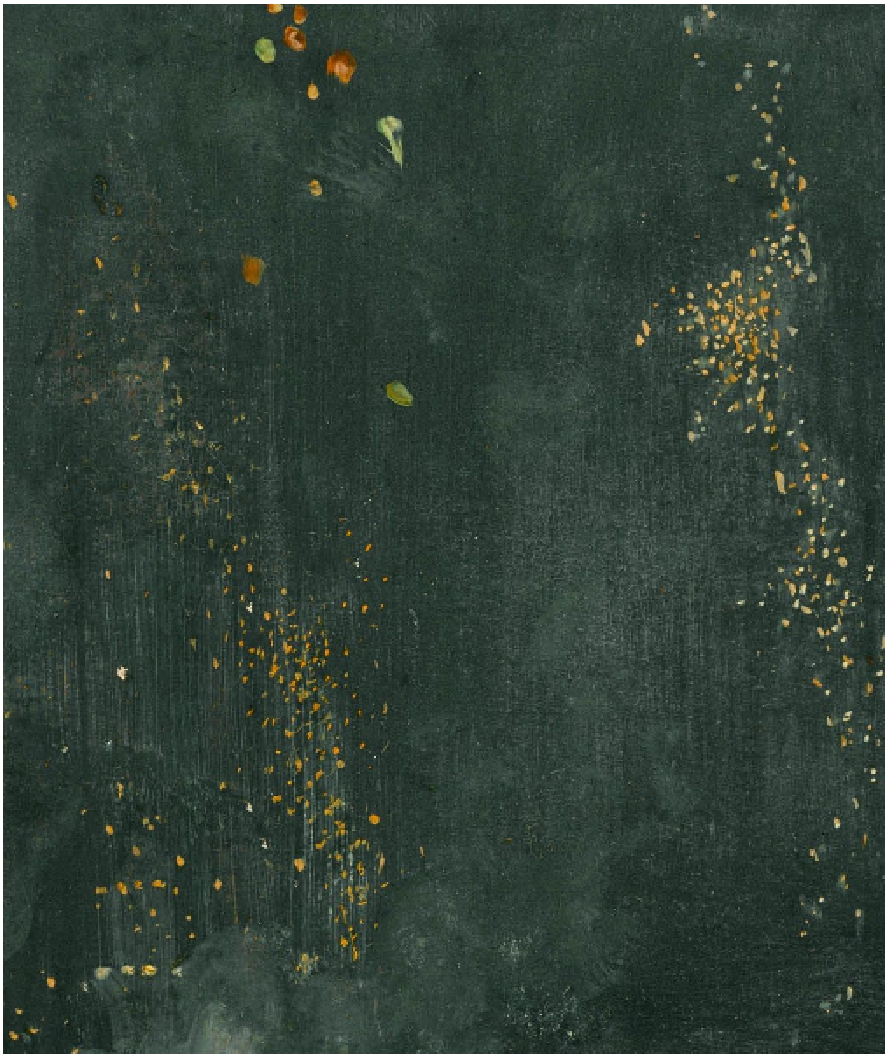

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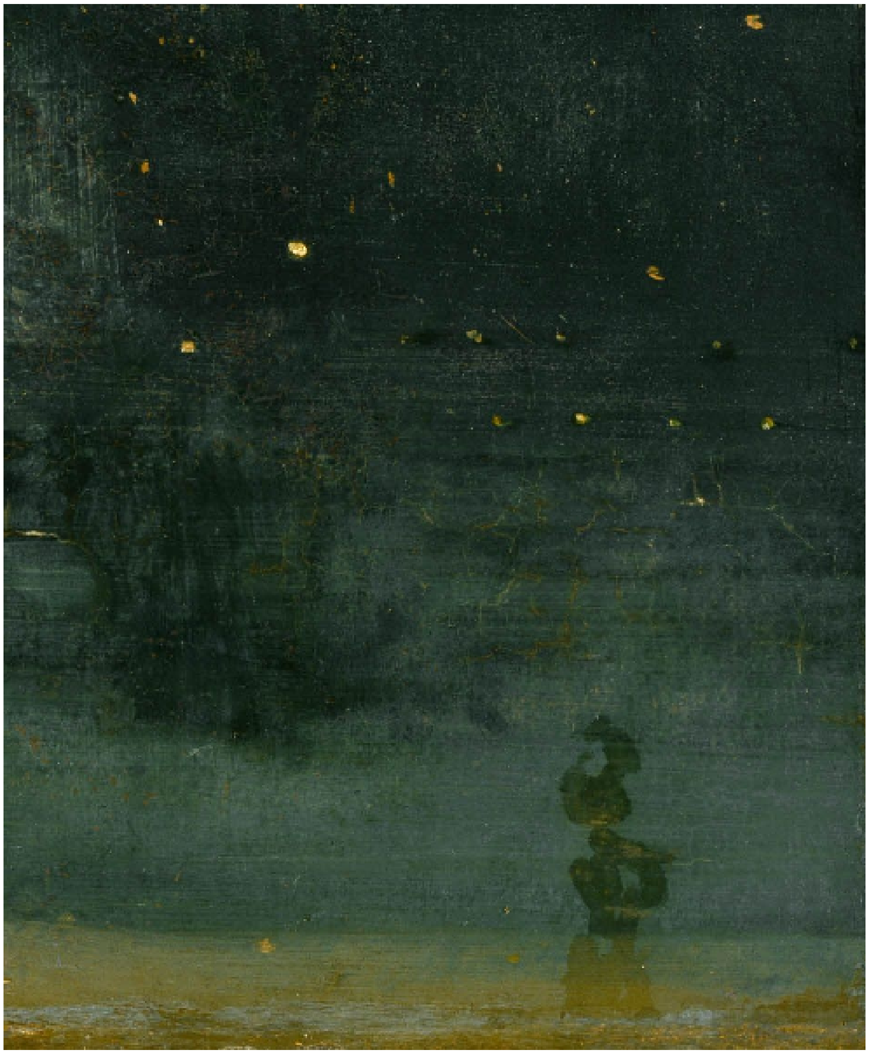

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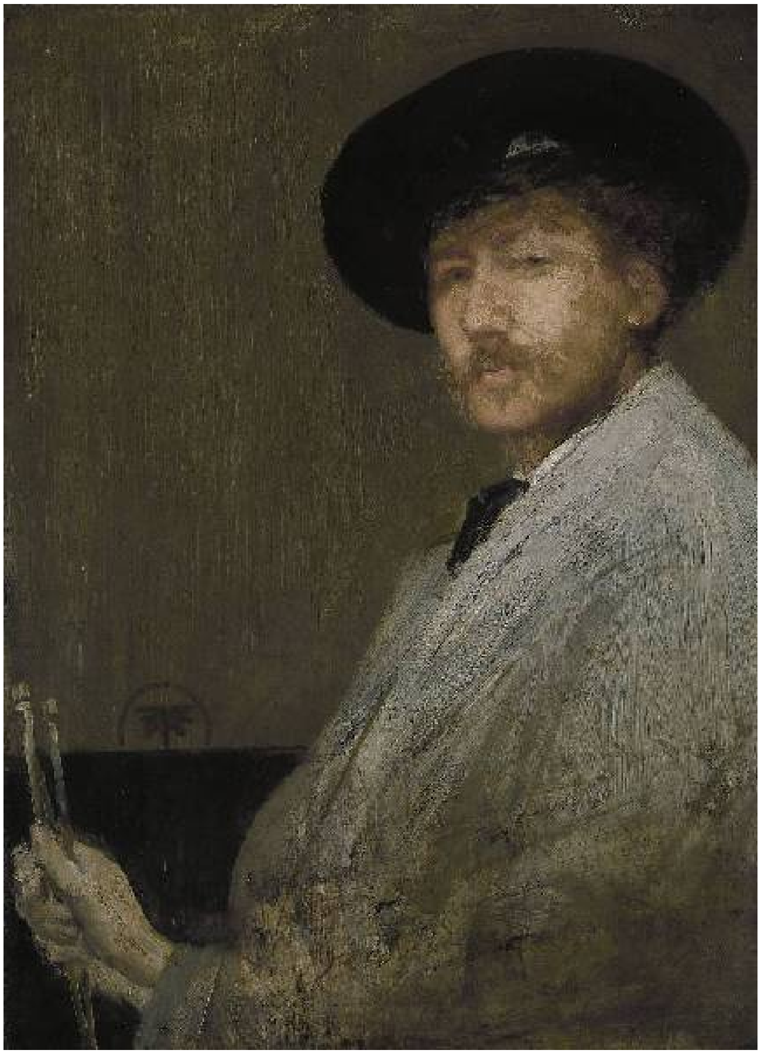
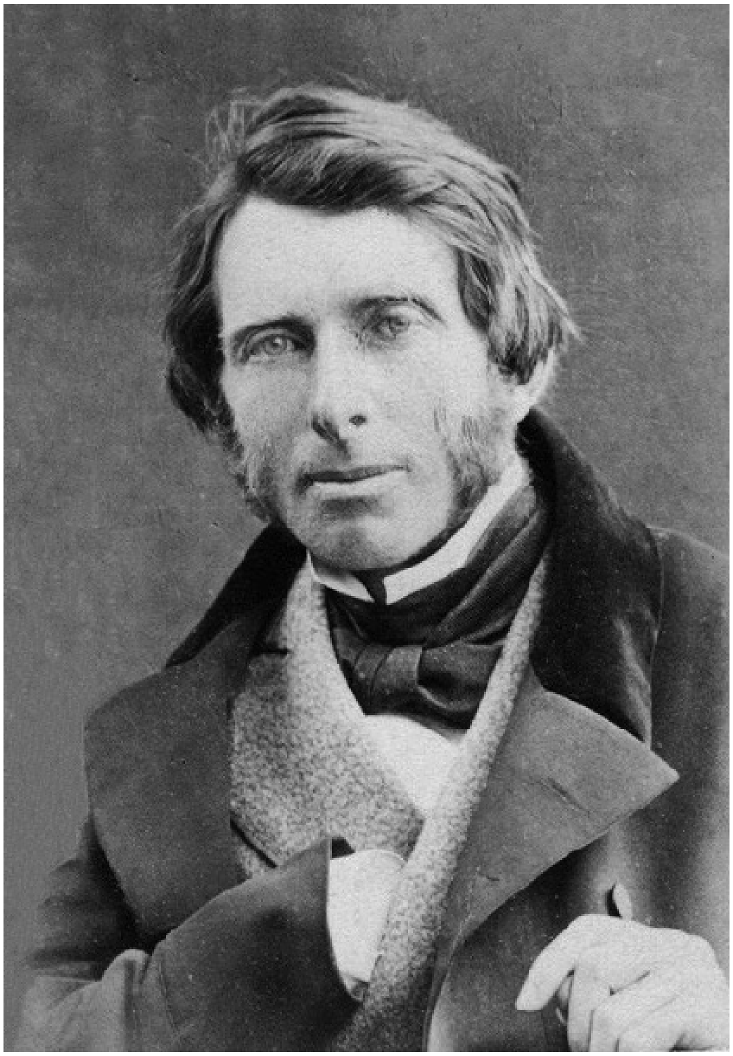


‘Arrangement in Gray: Portrait of the Painter’ (self portrait), c. 1872, Detroit Institute of Arts



John Ruskin, 1863

At the Moulin de La Galette by Pierre-Auguste Renoir

Pierre-Auguste Renoir (1841-1919) was a leading painter in the development of the Impressionist style in France. His early works were typically Impressionist snapshots of real life, full of sparkling colour and light; but by the mid-1880s he had broken with the movement to apply a more disciplined, formal technique to portraits and figure paintings, particularly of women. As a celebrator of beauty and especially feminine sensuality, Renoir serves as a final representative of a tradition that runs directly from Rubens to Watteau.

The Moulin de la Galette was a public dance area, popular with young Parisians, named after the windmill and associated businesses situated in the district of Montmartre. At Le Moulin de la Galette revellers seeking entertainment would also enjoy a glass of wine and bread, made from flour ground by the windmill. Artists such as Renoir, van Gogh and Pissarro have immortalised Le Moulin de la Galette in their works, though the former's 1876 painting, *Bal du moulin de la Galette*, is by far the most famous rendering of the subject.

Widely celebrated as one of Impressionism's grandest masterpieces, Renoir's rendering of the subject depicts a typical Sunday afternoon at Moulin de la Galette, where working class Parisians are dressed in their finest clothes, dancing, drinking and eating galettes. Noted for its richness of form and fluidity of brushstroke of flickering light, the image is regarded by many as Renoir's greatest. It was exhibited at the Third Impressionist exhibition of 1877, where it was purchased by Renoir's fellow painter Gustave Caillebotte. *Bal du moulin de la Galette* remained in Caillebotte's collection until he died in 1894, when it became the property of the French Republic, as payment for death duties. From 1896 to 1929 the painting hung in the Musée du Luxembourg in Paris. From 1929 it hung in the Musée du Louvre until it was transferred to the Musée d'Orsay in 1986.

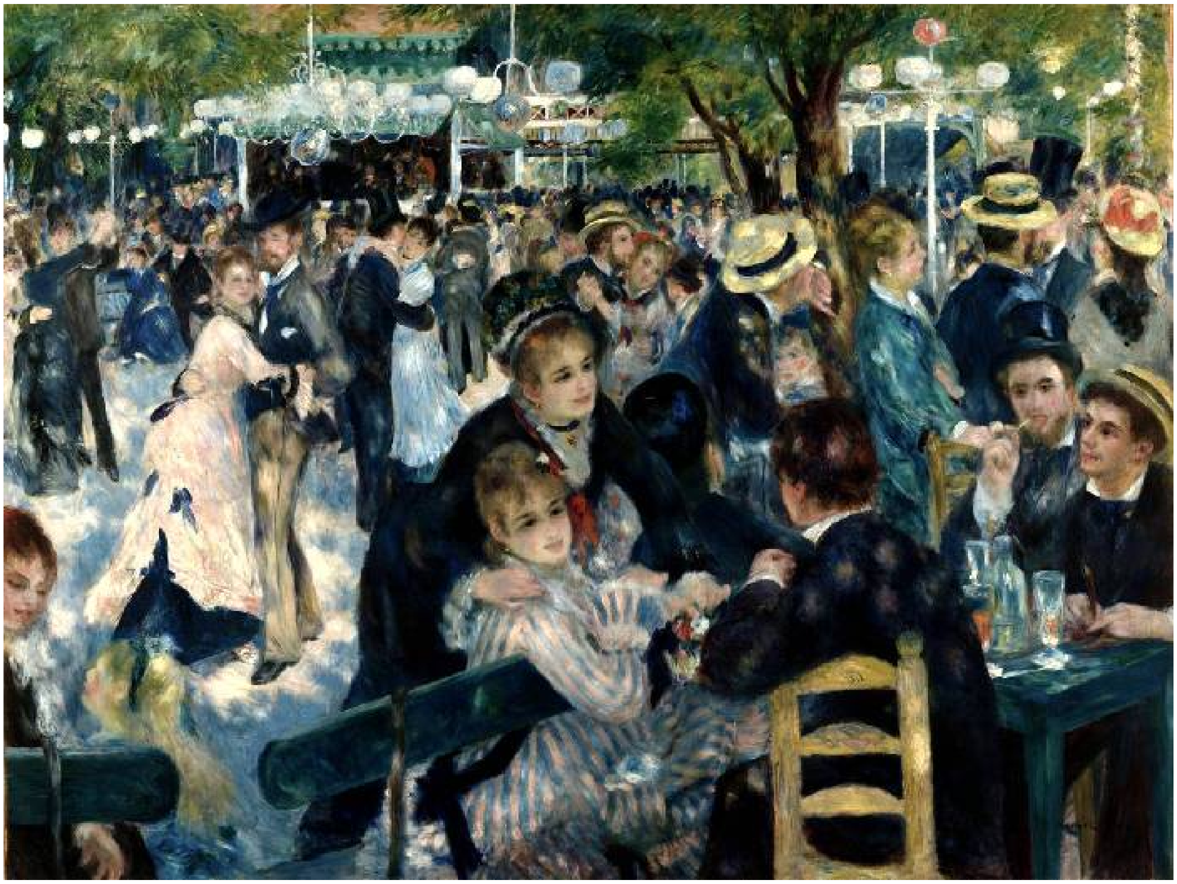
Renoir painted a smaller version of the picture with the same title, which is now believed to be in a private collection in Switzerland. Apart from their size, the two paintings are virtually identical, except the smaller version is painted in more florid colour tones and with a somewhat looser manner than the larger version. Surprisingly, there is much uncertainty as to which of the versions was the original to be exhibited at the Third Impressionist exhibition.

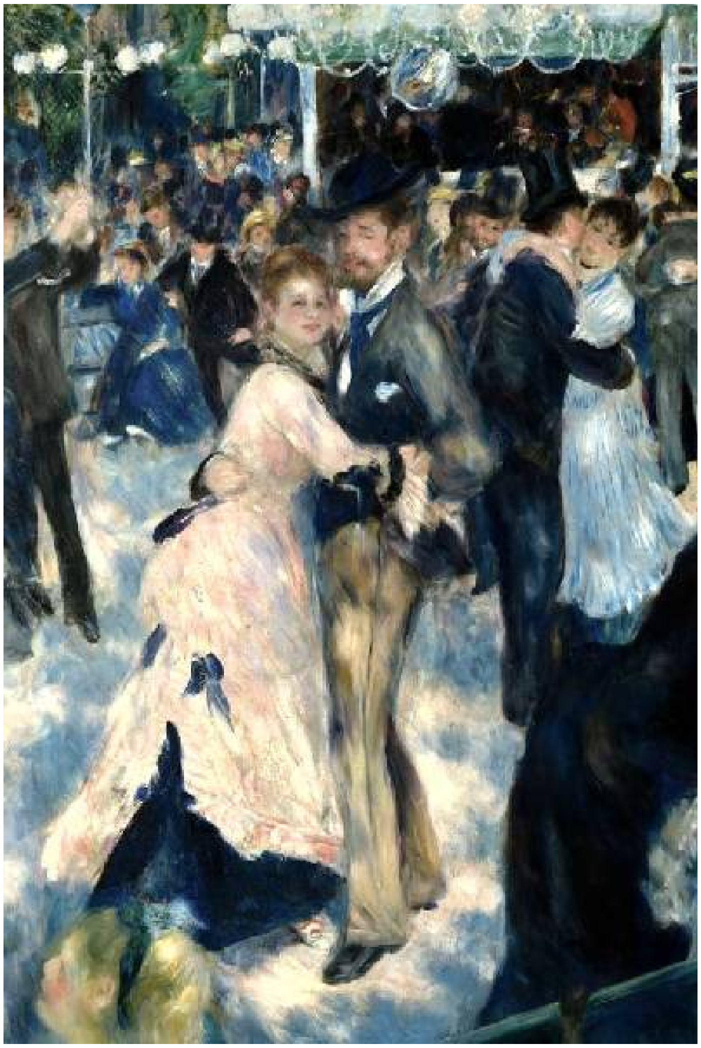
Renoir conceived his project of painting the dancing at Le Moulin de la Galette in May 1876 and its execution is described in full by his civil servant friend Georges Rivière in his memoir *Renoir et ses amis*. Firstly, Renoir set up a studio near the mill in an abandoned cottage in the rue Cortot, with a garden described by Rivière as a "beautiful abandoned park". Several of Renoir's major works were painted in this garden, including *The Swing*. The gardens and its buildings have since been preserved as the Musée de Montmartre.

The large canvas took many weeks to complete and the artist's friends aided him each day in moving the canvas from his studio to the Moulin. Many of these friends filled in as models for the dancers and have since been identified by Rivière. Despite Renoir's resource of distributing the timbale straw bonnet hat (a sought after fashionable hat of the time) amongst his models, he was unable to persuade his favourite sixteen year old model Jeanne, who appeared in *The Swing*, to pose as a main sitter in *Bal du moulin de la Galette*. Instead, her sister Estelle poses as the girl wearing a blue and pink striped dress. Both Jeanne and Estelle came to Le Moulin every Sunday with their family, including two younger sisters, as well as their mother and father.

In the canvas, Renoir portrays Estelle beside a group, consisting of Pierre-Franc Lamy and Norbert Goeneutte, fellow painters, as well as Rivière himself. Behind Estelle, amongst the dancers, there is depicted Henri Gervex, Eugène Pierre Lestringuez and Paul Lhote. In the middle distance of the dance hall, the Cuban painter Don Pedro Vidal de Solares y Cardenas is represented in striped trousers dancing with the model Margot (Marguerite Legrand). Apparently the exuberant Margot found Solares too reserved and was endeavouring to loosen him up by dancing polkas with him and teaching him dubious songs in the local argot. She was to die of typhoid just two years later, with Renoir nursing her until the end, paying both for her treatment and her funeral.

It is believed Renoir completed the painting on the spot and with much difficulty, as the wind constantly threatened to blow the canvas away. This has led some critics to speculate that it was the larger d’Orsay painting that was painted here, as the smaller would have been easier to control; however, the smaller canvas is much more of a spontaneous and lively work, characteristic of the *en plein air* technique.





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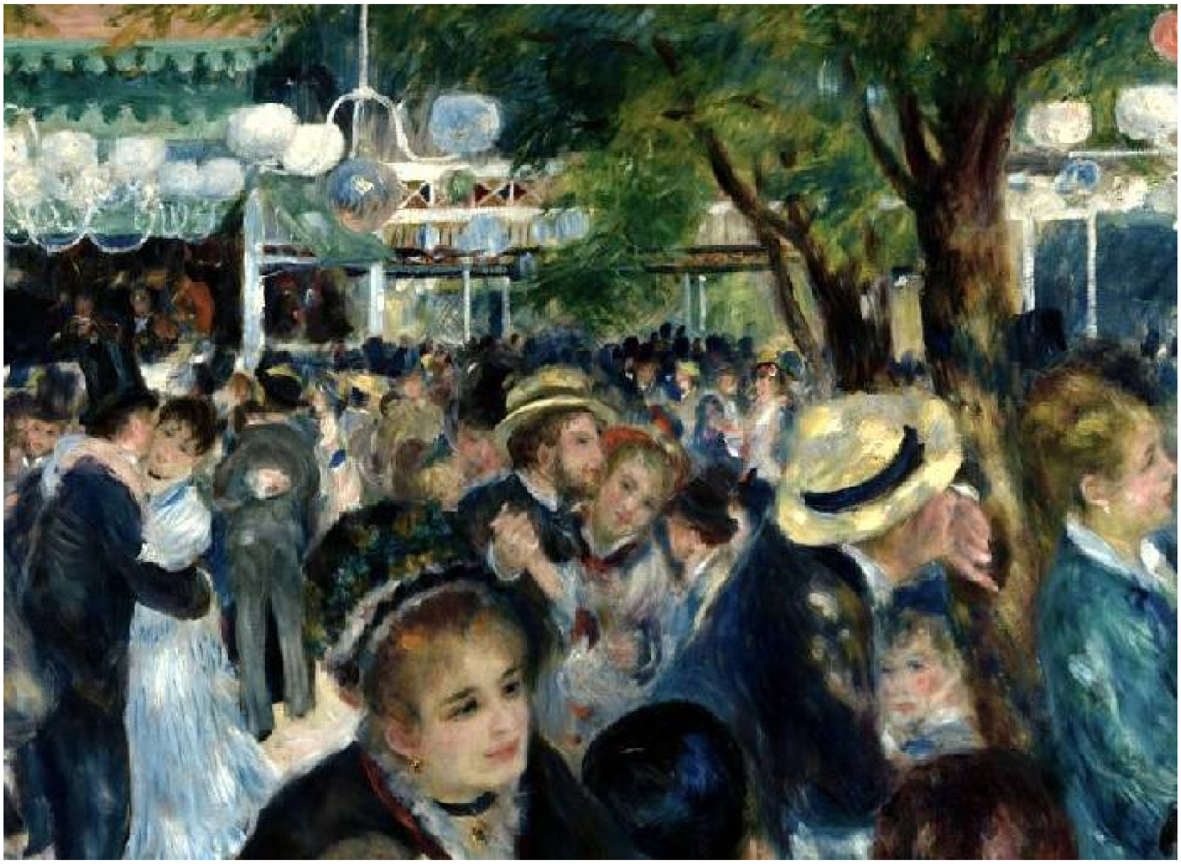

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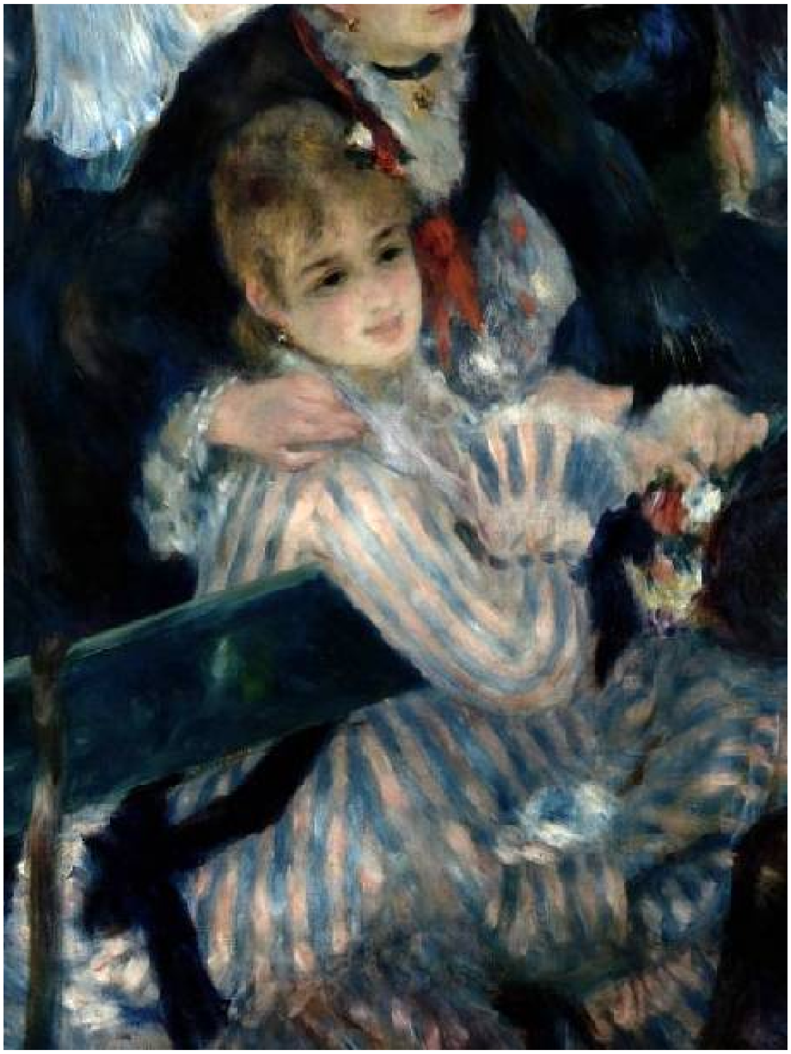

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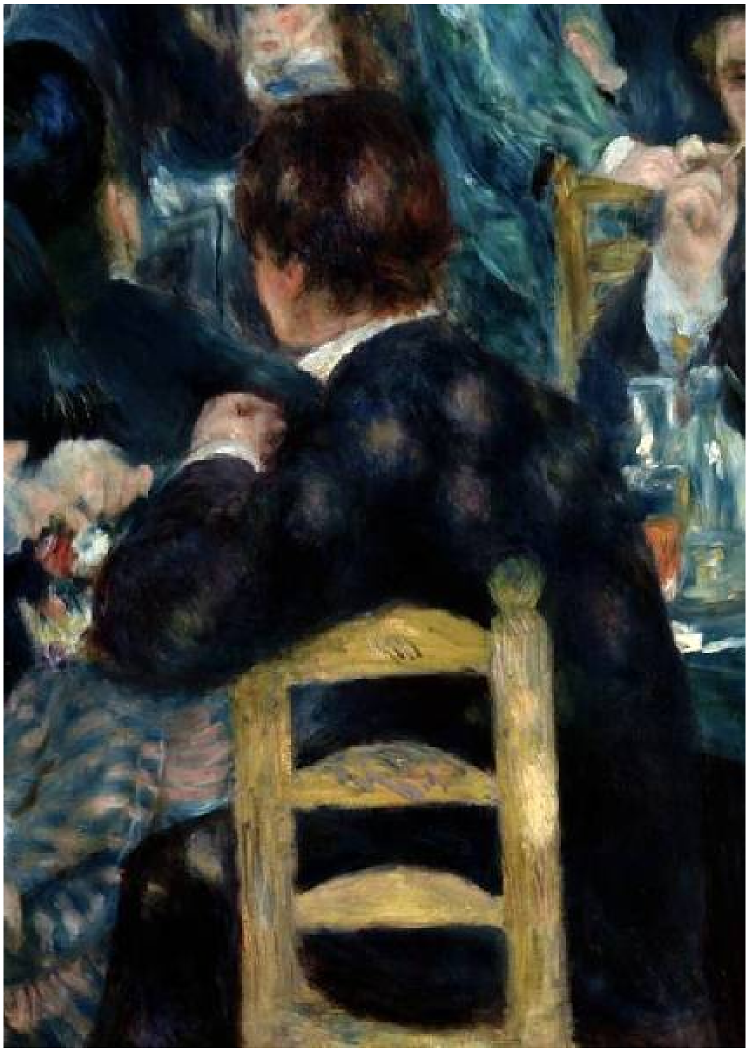

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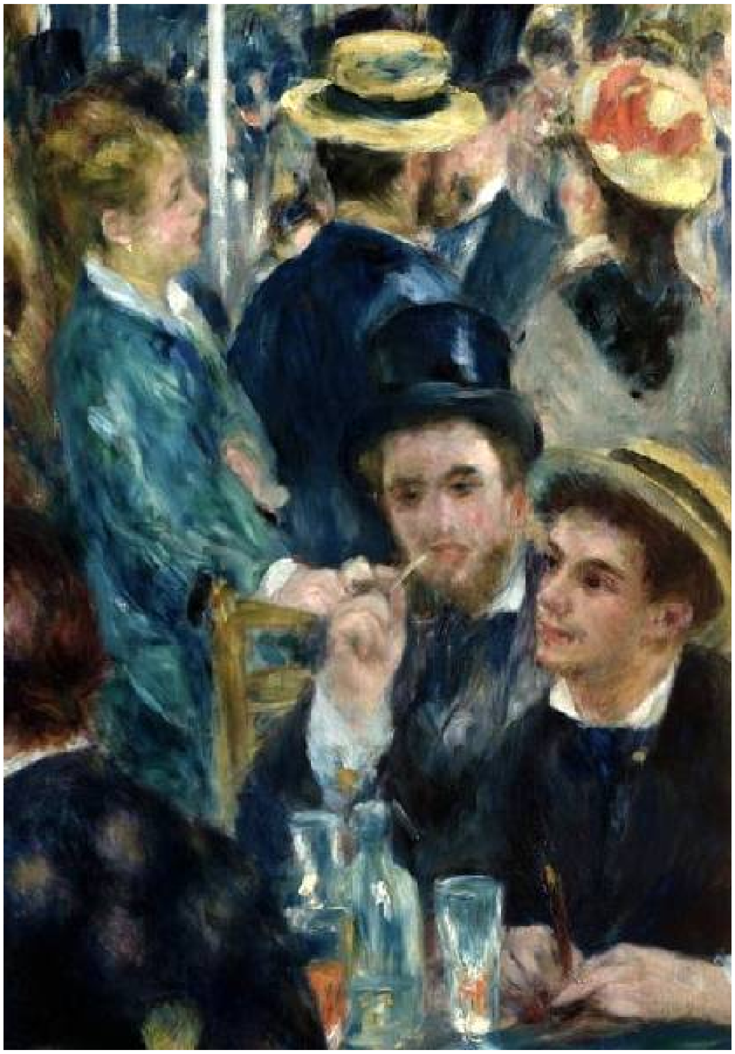

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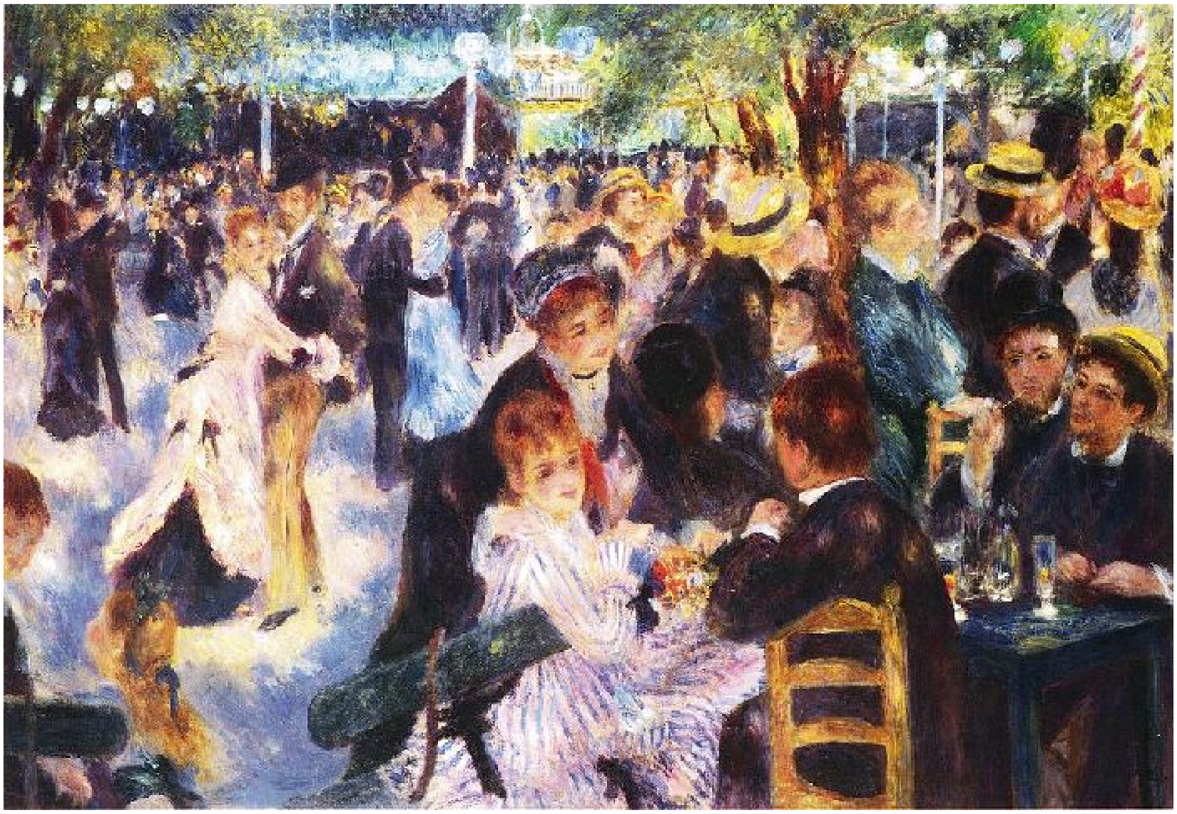
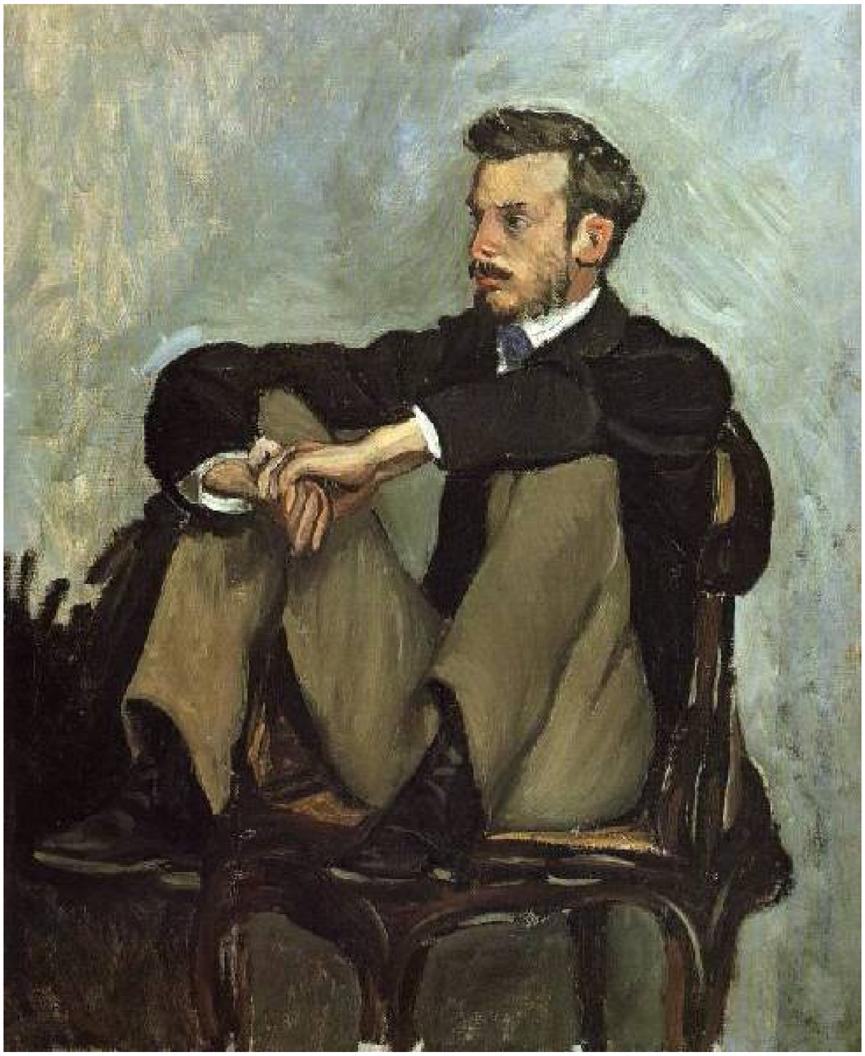
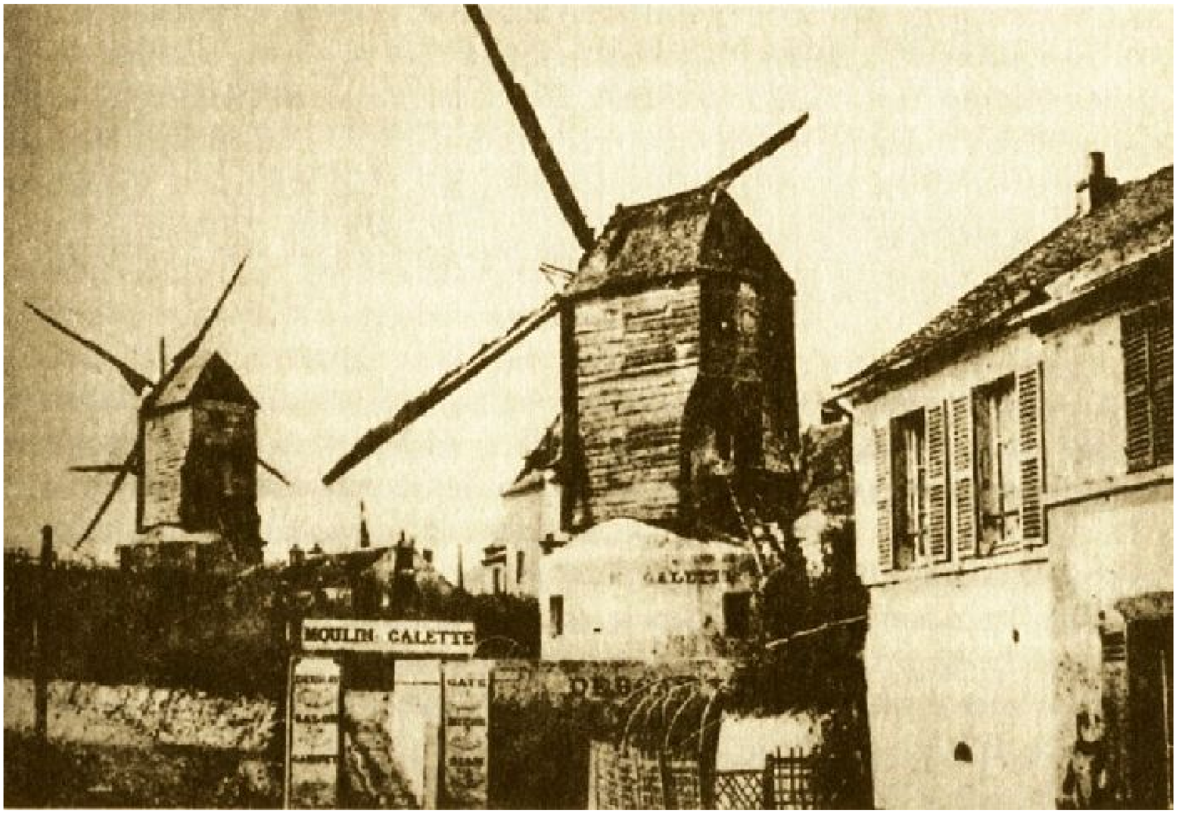


Smaller version, now in a private collection

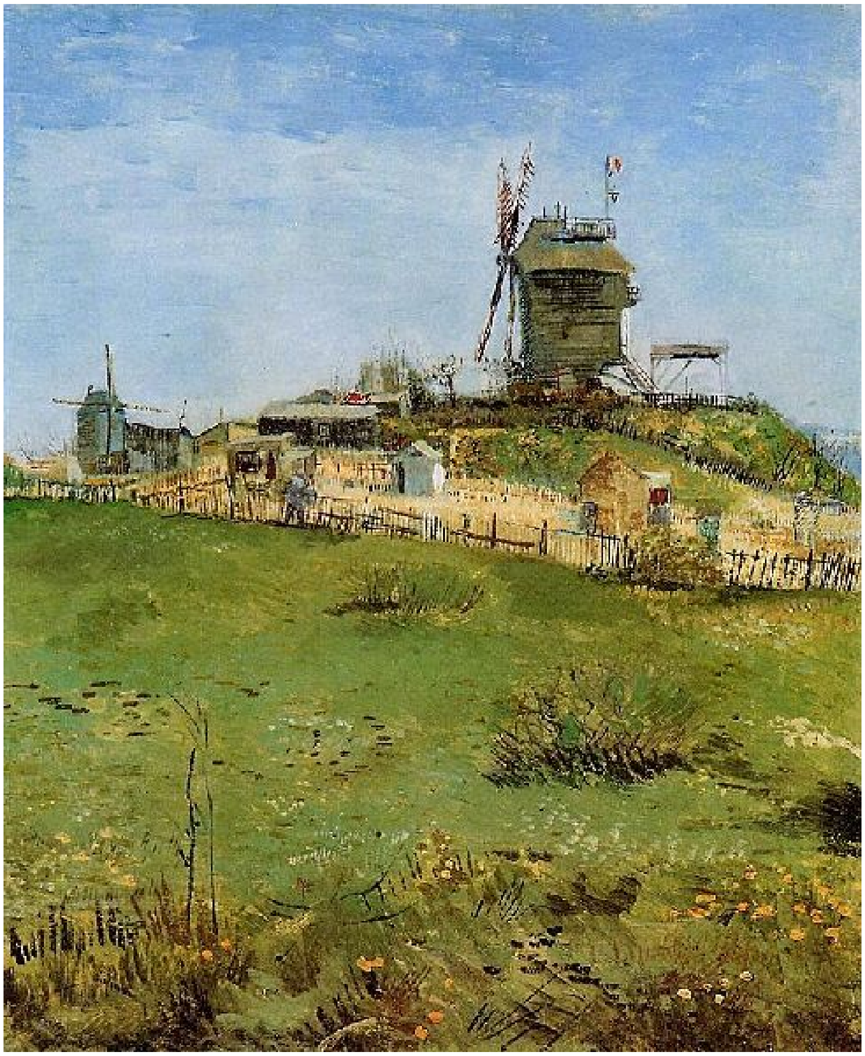


Portrait of Pierre-August Renoir by Frédéric Bazille, 1867


MOULIN GALETTE

Moulin de la Galette in 1885

The Moulin de la Galette today



‘The Moulin de la Galette’ by Vincent van Gogh, 1887

Madame X by John Singer Sargent

John Singer Sargent (1856-1925) was an American artist, considered the "leading portrait painter of his generation" for his depictions of Edwardian era luxury. During his career, he created approximately 900 oil paintings and more than 2,000 watercolours, as well as countless sketches and charcoal drawings. His oeuvre documents worldwide travel, from Venice to the Tyrol, Corfu, the Middle East, Montana, Maine and Florida.

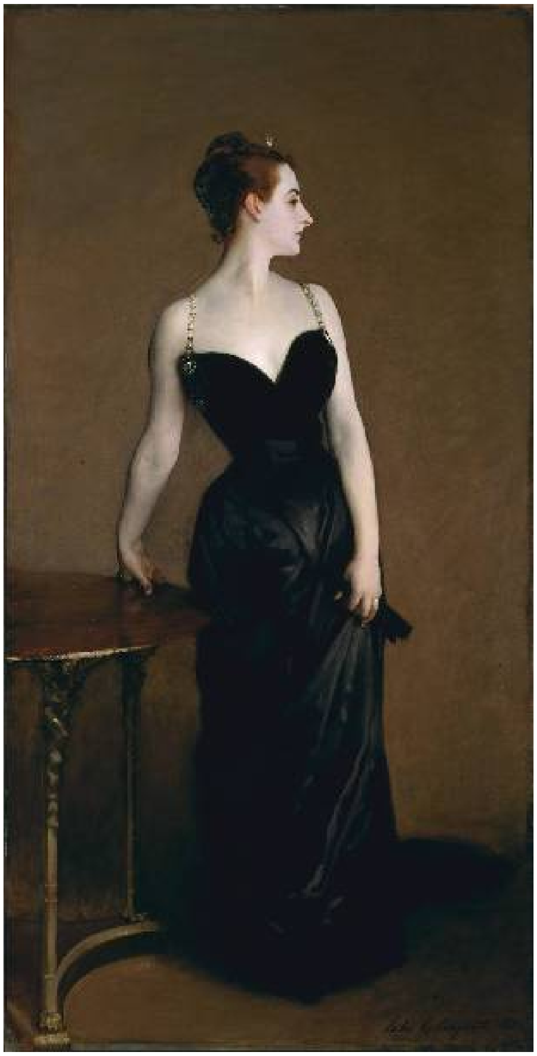
Sargent's controversial *Madame X*, a portrait of a young socialite named Virginie Amélie Avegno Gautreau, the wife of a French banker, was completed in 1884 and now hangs in New York's Metropolitan Museum of Art. The model was an American expatriate, who became notorious in Parisian high society for her beauty and rumoured infidelities. The composition presents a woman posing in a black satin dress with jewelled straps, while the pale flesh tone of the subject contrasts against the dark toned dress and background. The portrait caused a scandal at the Paris Salon of 1884, resulting in Sargent's failure to build a long-term career as a portrait painter in France, though it may have helped him establish a successful career in Britain and America.

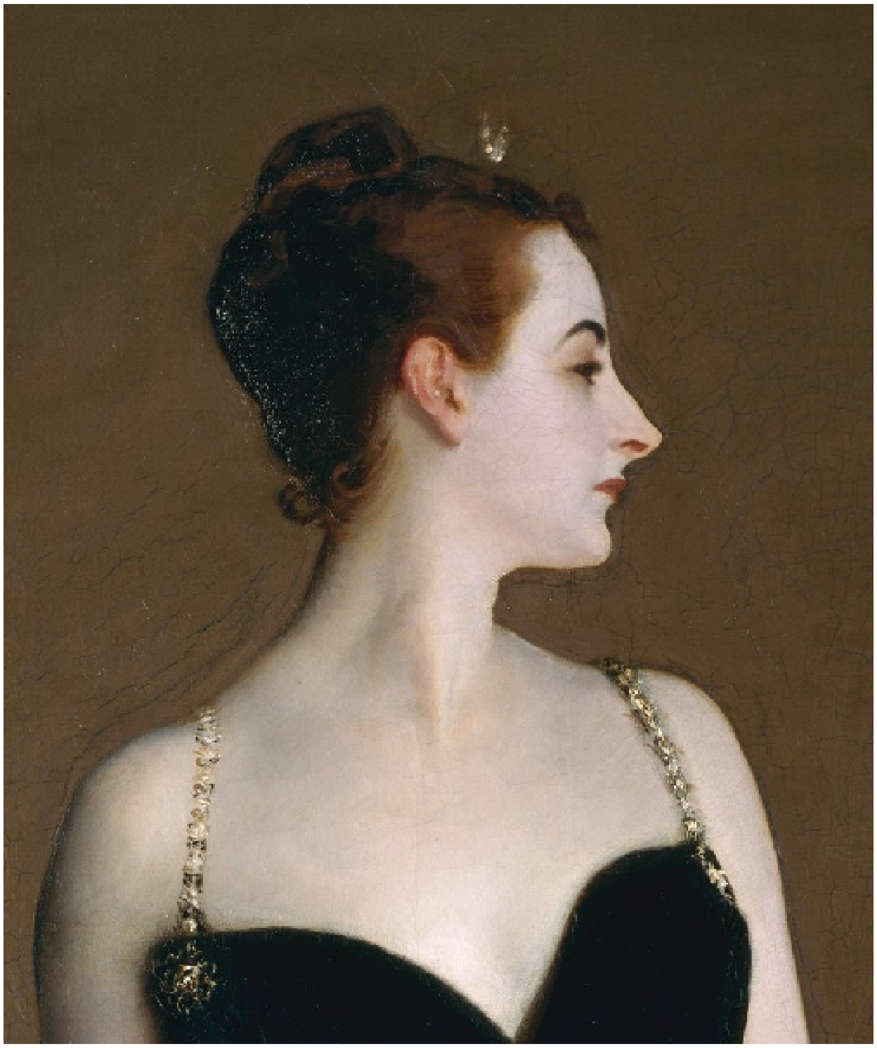
Renowned for her beauty, Gautreau represented the *parisienne*, a new type of Frenchwoman recognised for her sophistication. Her unconventional beauty made her an object of fascination for other artists, including the American painter Edward Simmons, who claimed that he "could not stop stalking her as one does a deer." Sargent was also impressed and anticipated that a portrait of Gautreau would draw much attention at the upcoming exhibition, increasing interest in portrait commissions. Although she had refused numerous requests from artists, Gautreau accepted Sargent's in February 1883. She most likely appreciated that the artist was also an American expatriate and their collaboration has been interpreted as motivated by a shared desire to attain high status in French society.

As in his previous entries to the Salon, *The Daughters of Edward Darley Boit* and *El Jaleo*, Sargent opted for a large canvas, ensuring it would gain the attention on the crowded Salon walls. The final presented pose of the model proved to be different from any of those tried in the preliminary studies for the piece, as Gautreau stands with her body facing the artist, while her head is turned away, her right arm extended behind her for support, with her hand on a low table. This position creates the impression of tension in the neck and arm, emphasising the subject's elegant contours. For painting the artificial tone of Gautreau's pale skin, Sargent used a palette composed of lead white, rose madder, vermilion, viridian and bone black. The table echoes support for Gautreau, emulating her curves and stance. At the time, her pose was considered sexually suggestive and, when first exhibited, one strap of her gown was painted as fallen down the right shoulder, suggesting the possibility of further revelation. Classical sources, including figures in a fresco by Francesco de' Rossi, have been suggested as inspiration for the pose.

Following the portrait's unveiling at the Paris Salon, under the title *Portrait de Mme* ***, viewers were shocked, even scandalised. The attempt to preserve the model's anonymity proved unsuccessful and Gautreau's mother asked Sargent to withdraw the painting from the exhibition. He refused, saying he had painted her "exactly as she was dressed, that nothing could be said of the canvas worse than had been said in print of her appearance". Later, the artist overpainted the shoulder strap to raise it up and make it look more securely fastened. He also changed the title to *Madame X*, which he felt to be more assertive, dramatic and mysterious, giving the illusion of the 'woman archetype'.

The public scandal and critical reception was a disappointment to both artist and model. Gautreau was humiliated by the affair and Sargent would soon leave Paris and move to London permanently. In 1905, he displayed the canvas in a number of international exhibitions and in 1916 sold it to the Metropolitan Museum of Art, writing to its director "I suppose it is the best thing I have ever done." A second, unfinished version of the same pose, in which the position of the right shoulder strap remained unresolved, is now held in London's Tate Gallery.





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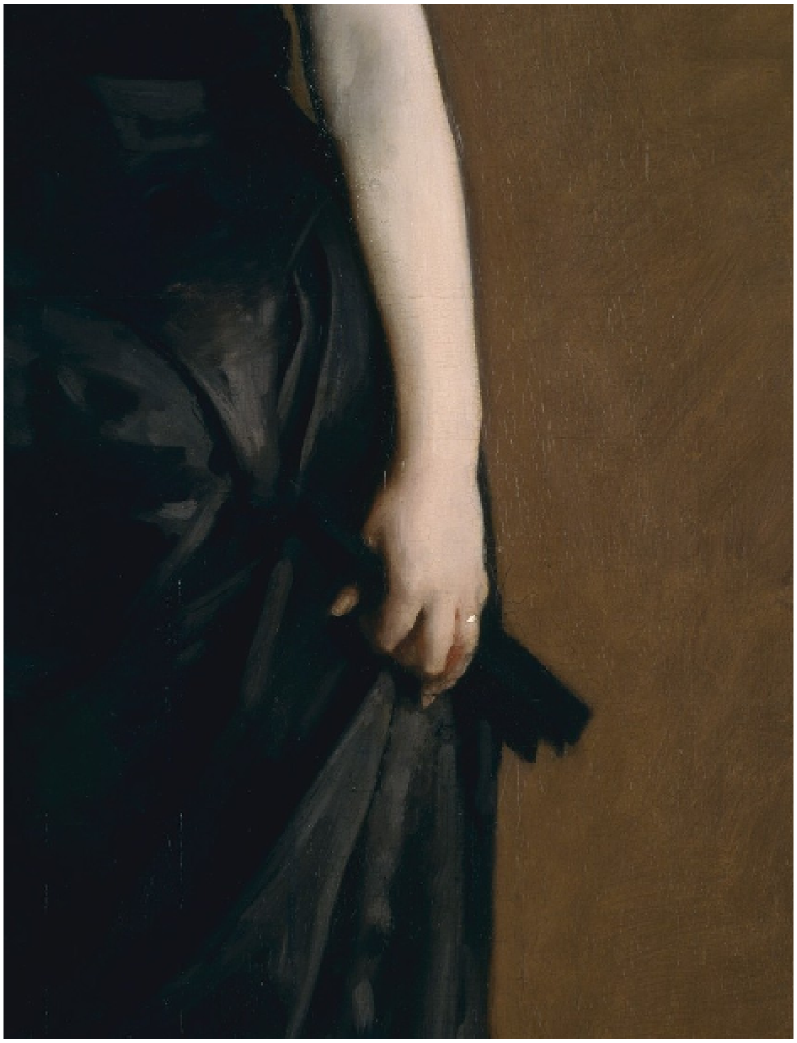

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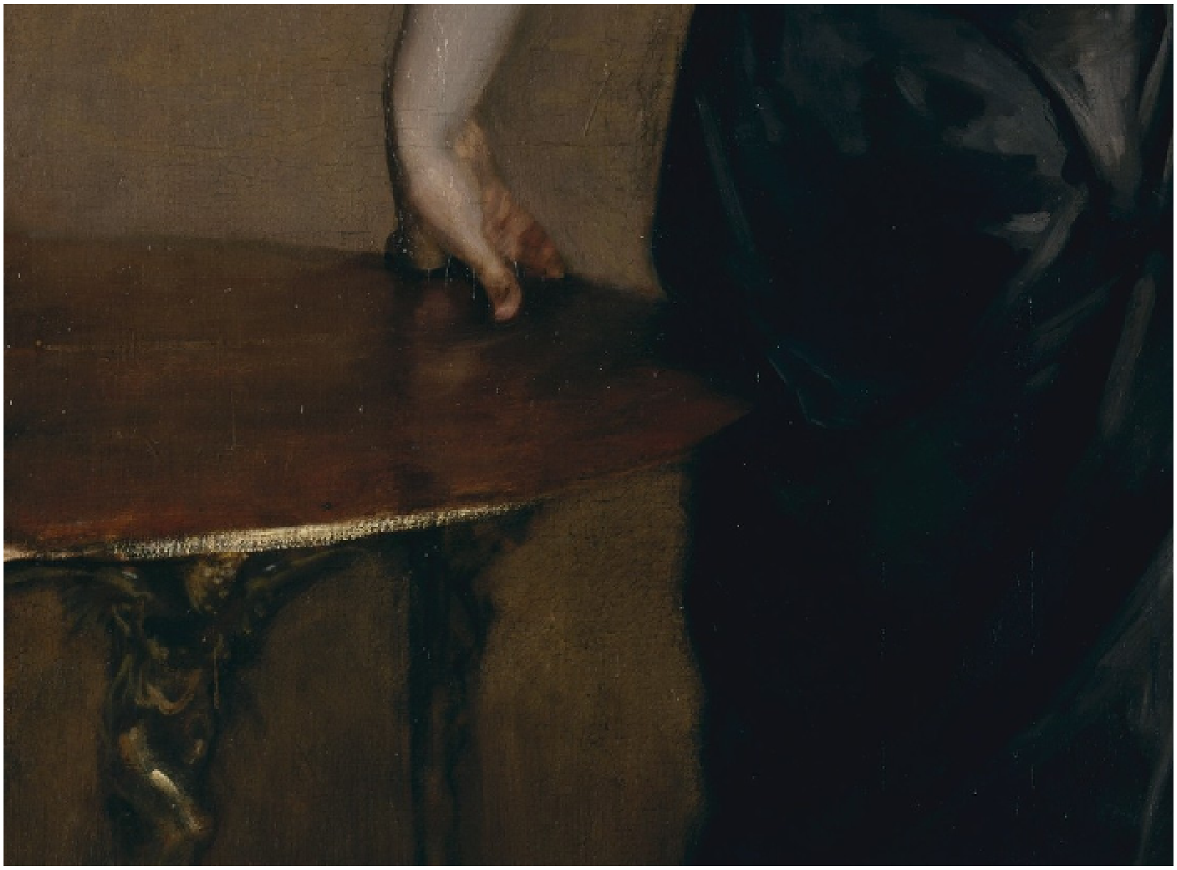

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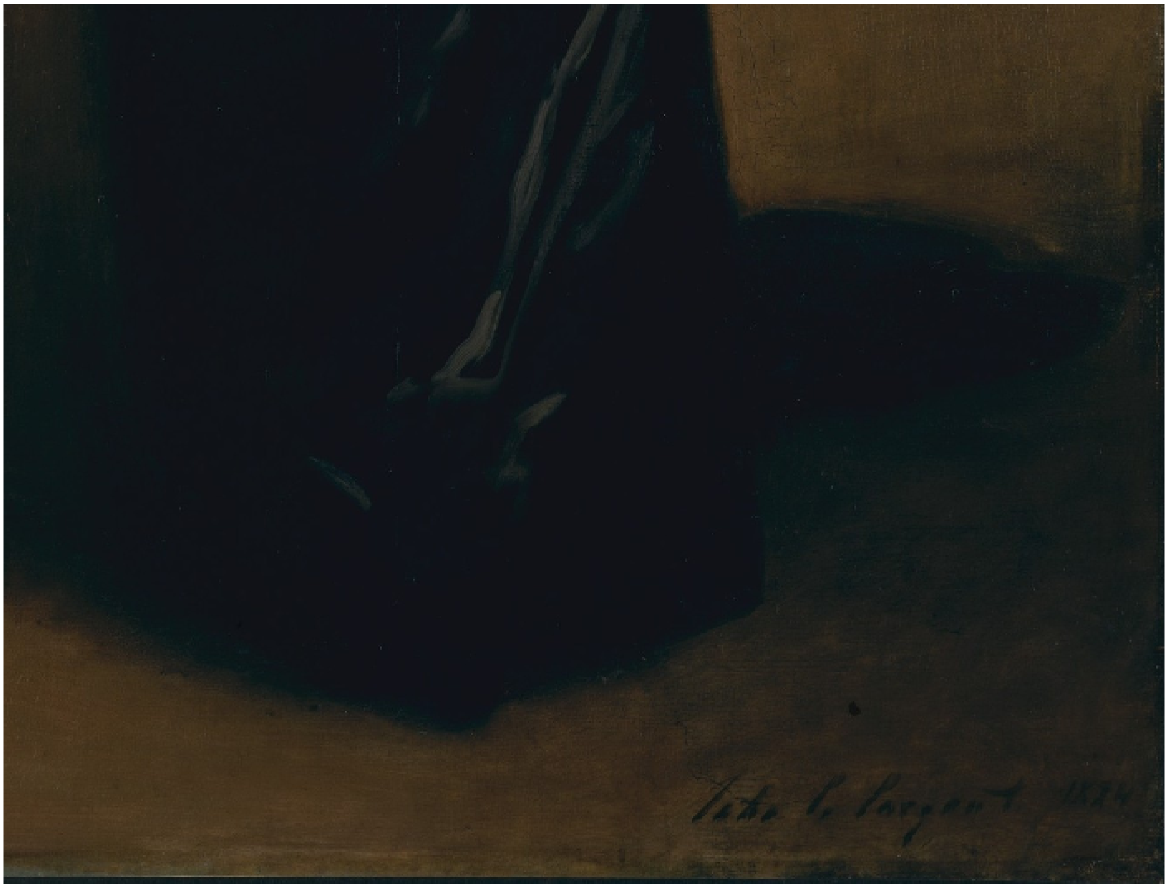
John S. Sargent 1884

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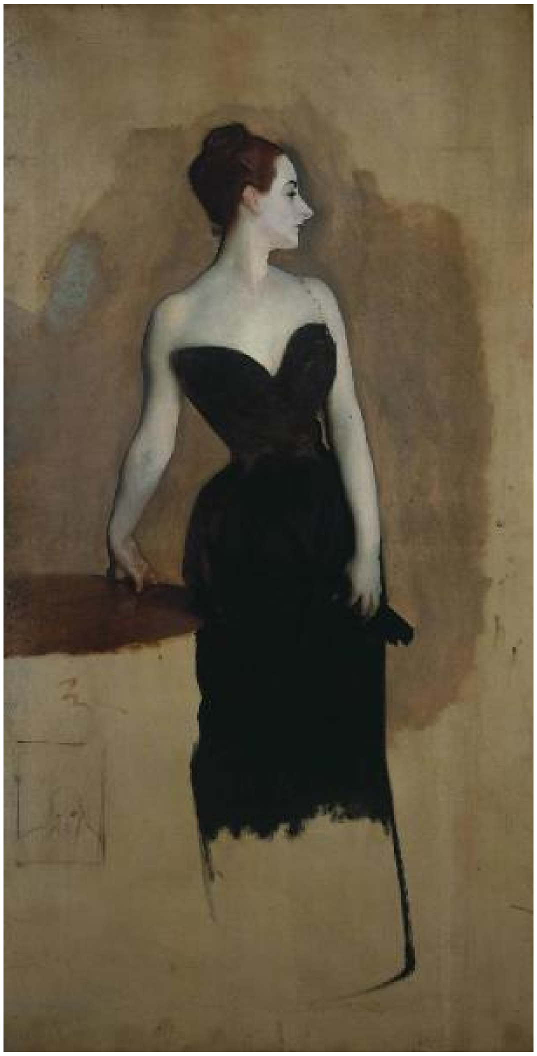
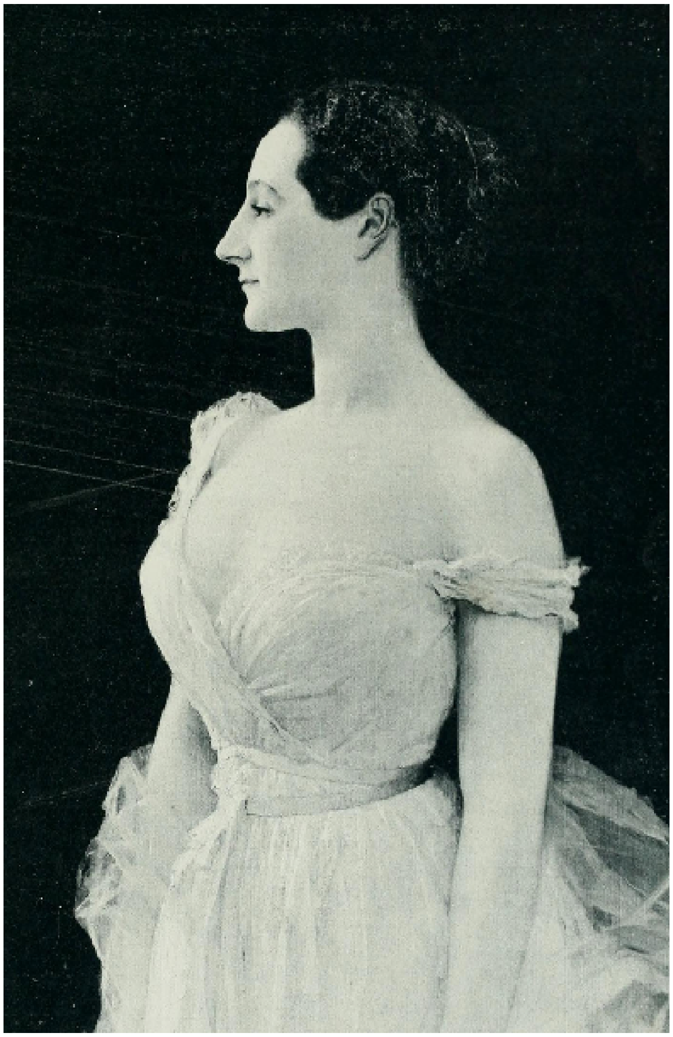
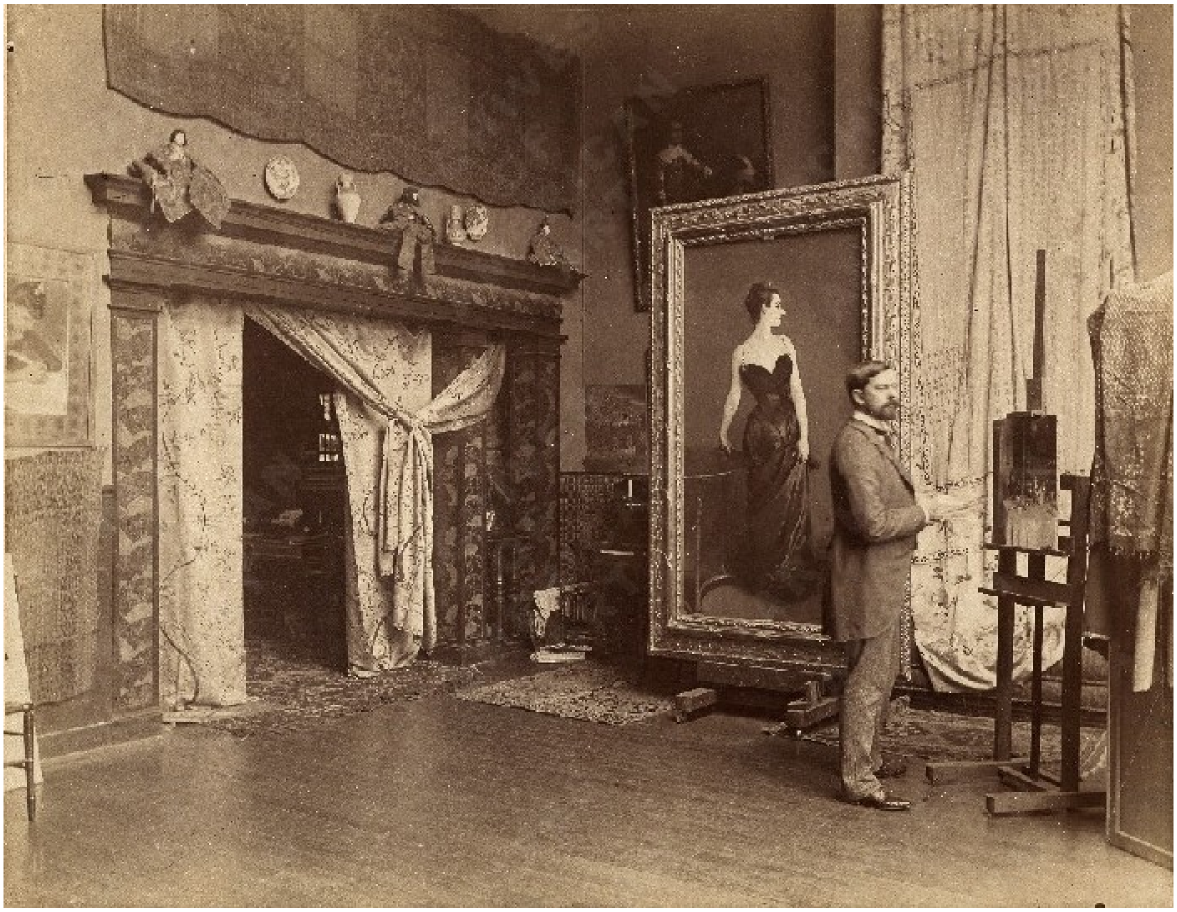


1884 study on display in Tate Britain



Portrait of Virginie Amélie Avegno Gautreauby Gustave Courtois



Sargent in his studio with Portrait of Madame X, c. 1885

Still Life: Vase with Twelve Sunflowers by Vincent Van Gogh

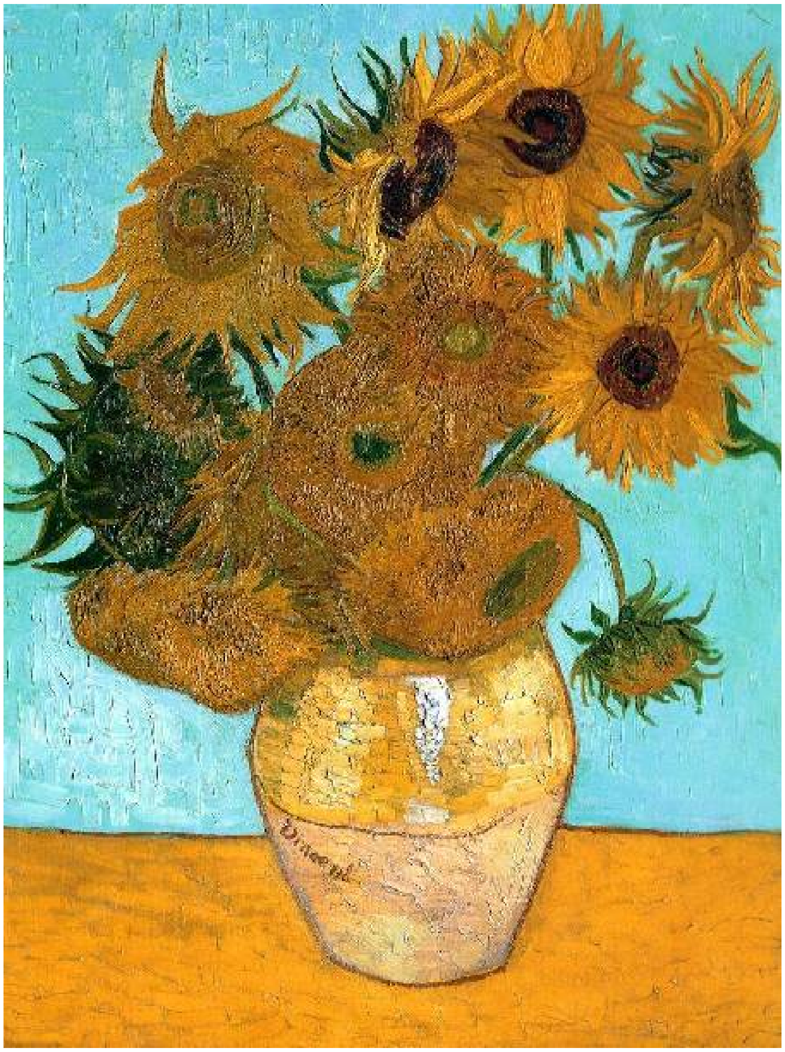
The Dutch Post-Impressionist Vincent van Gogh (1853-1890 is among the most famous and influential figures in the history of Western art. In just over a decade he created about 2,100 artworks, including approximately 860 oil paintings, mostly completed during the last two years of his life in France. His works include landscapes, still lifes, portraits and self portraits, and are characterised by bold colours and dramatic, impulsive and expressive brushwork that contributed to the foundations of modern art. His suicide at the age of thirty-seven followed years of mental illness and poverty.

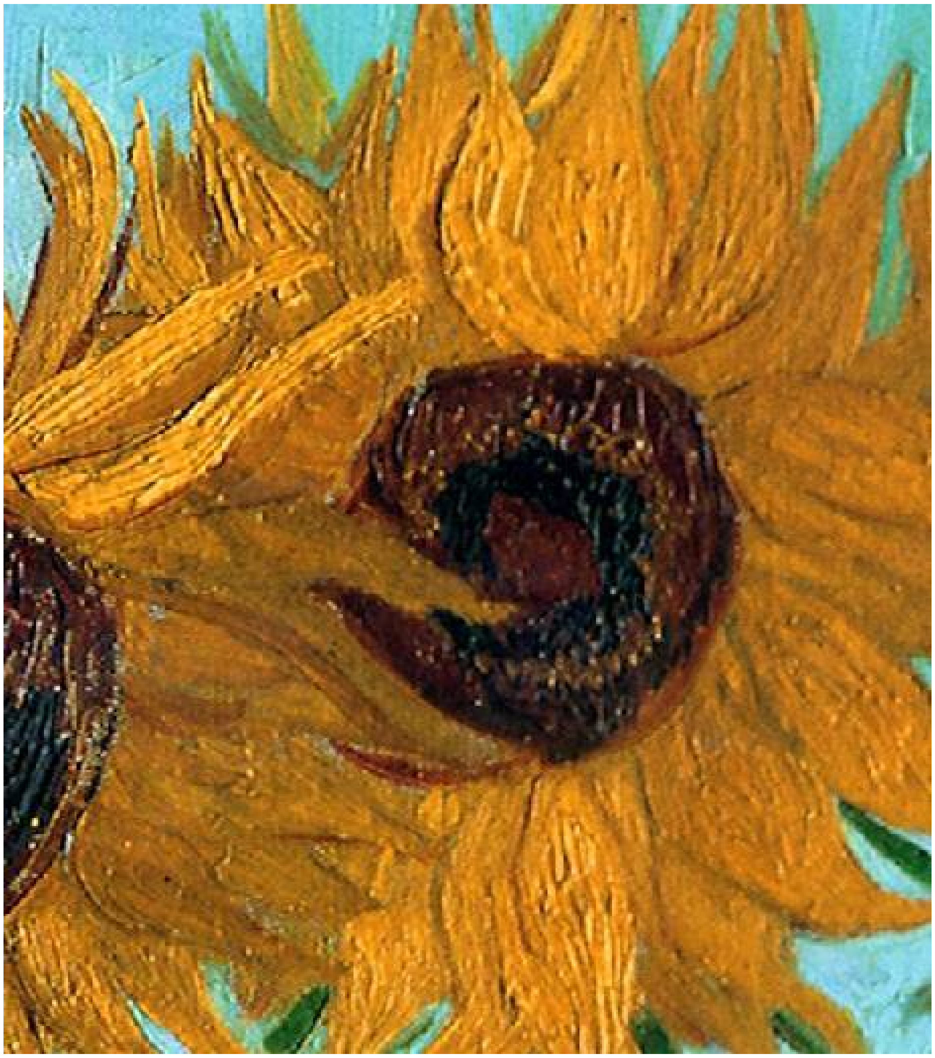
Van Gogh completed two series of still life paintings of sunflowers. The earlier series was executed in Paris in 1887, depicting the flowers lying on the ground, while the second series was undertaken a year later in Arles, portraying bouquets of sunflowers in a vase. Van Gogh had hoped to welcome and impress his artist friend Gauguin with a Sunflowers work, which he hung in the guestroom of his Yellow House where Gauguin stayed.

In a letter to his brother Theo, van Gogh wrote, “It is a kind of painting that rather changes in character, and takes on a richness the longer you look at it. Besides, you know, Gauguin likes them extraordinarily. He said to me among other things, ‘That...it’s...the flower.’ You know that the peony is Jeannin’s, the hollyhock belongs to Quost, but the sunflower is somewhat my own.”

The sunflowers painting now housed in the Neue Pinakothek museum in Munich offers a particularly vibrant palette. The work is accentuated with deep sky blues and golden oranges, representing a time when van Gogh was truly happy, welcoming his friend Gauguin, with dreams of establishing an artists’ commune.

As van Gogh anticipated, his sunflower works have gone on to largely symbolise his corpus of works, with no Van Gogh exhibitions since 1901 voluntarily missing them out. There have been many forgeries of these works and they have also encouraged record-setting prices at auctions.


Vincent



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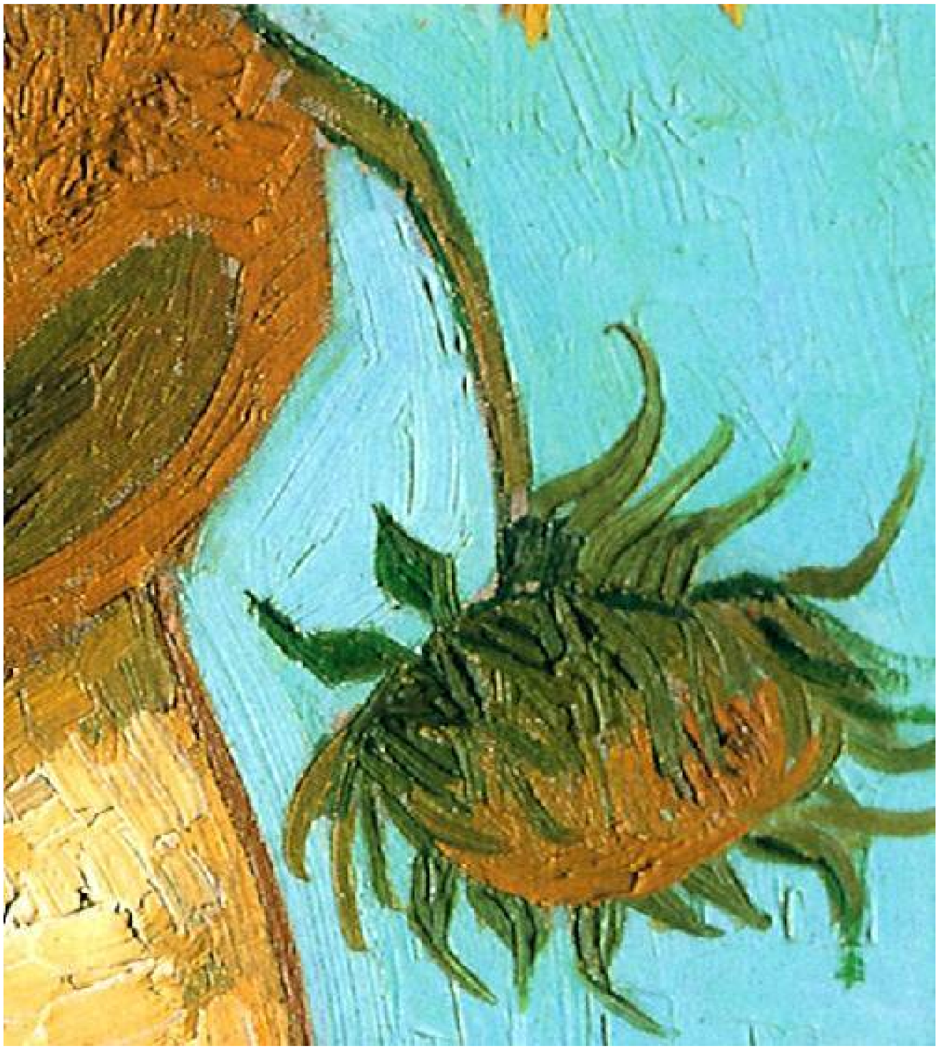

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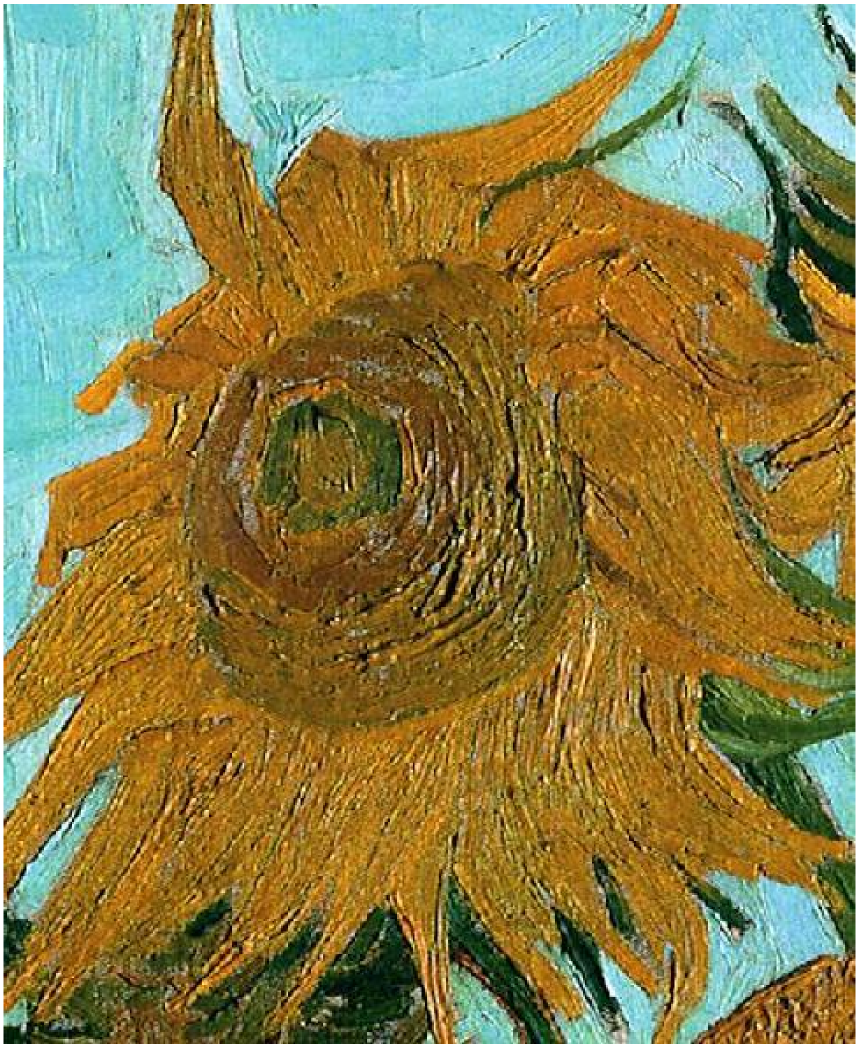

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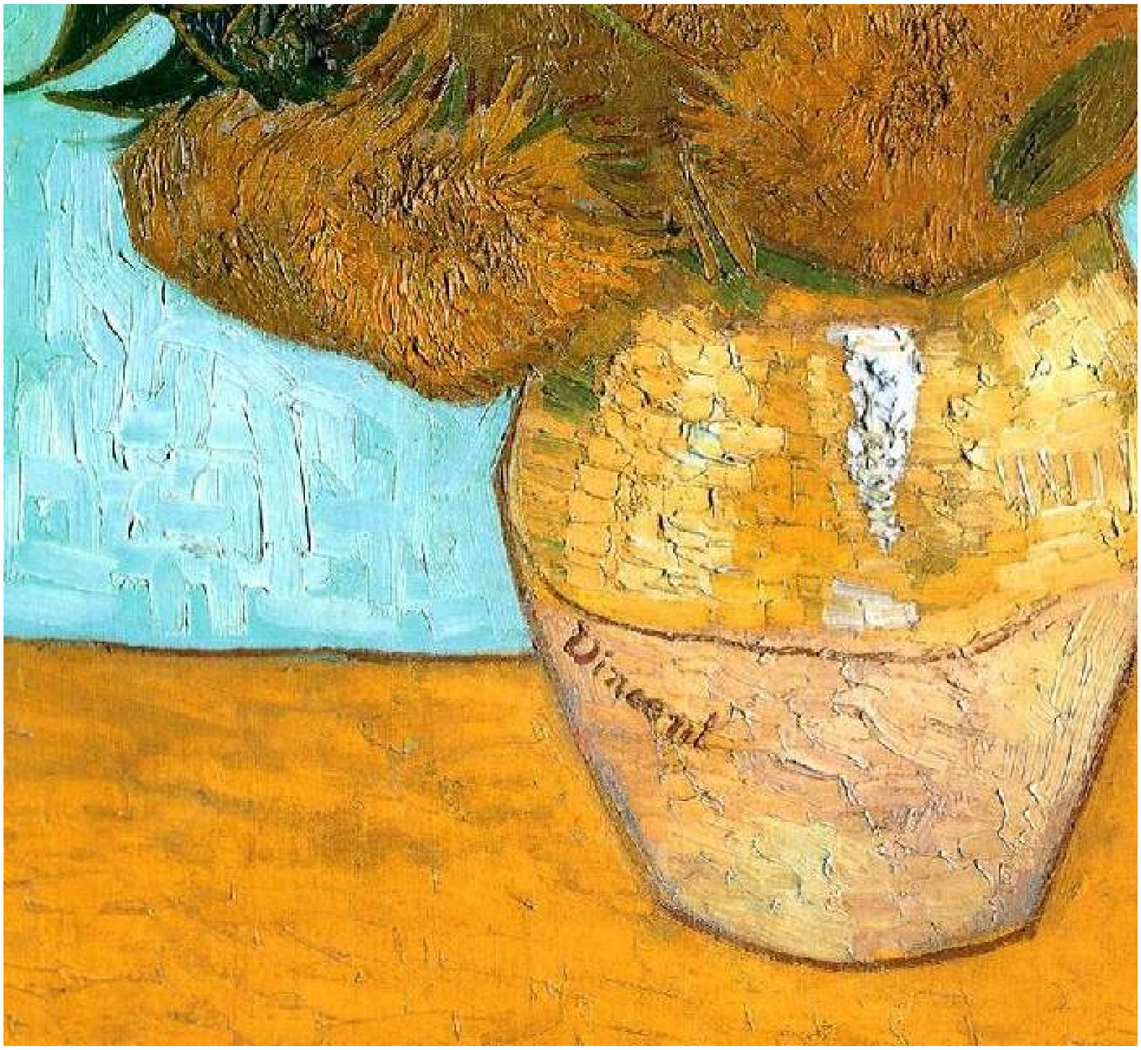

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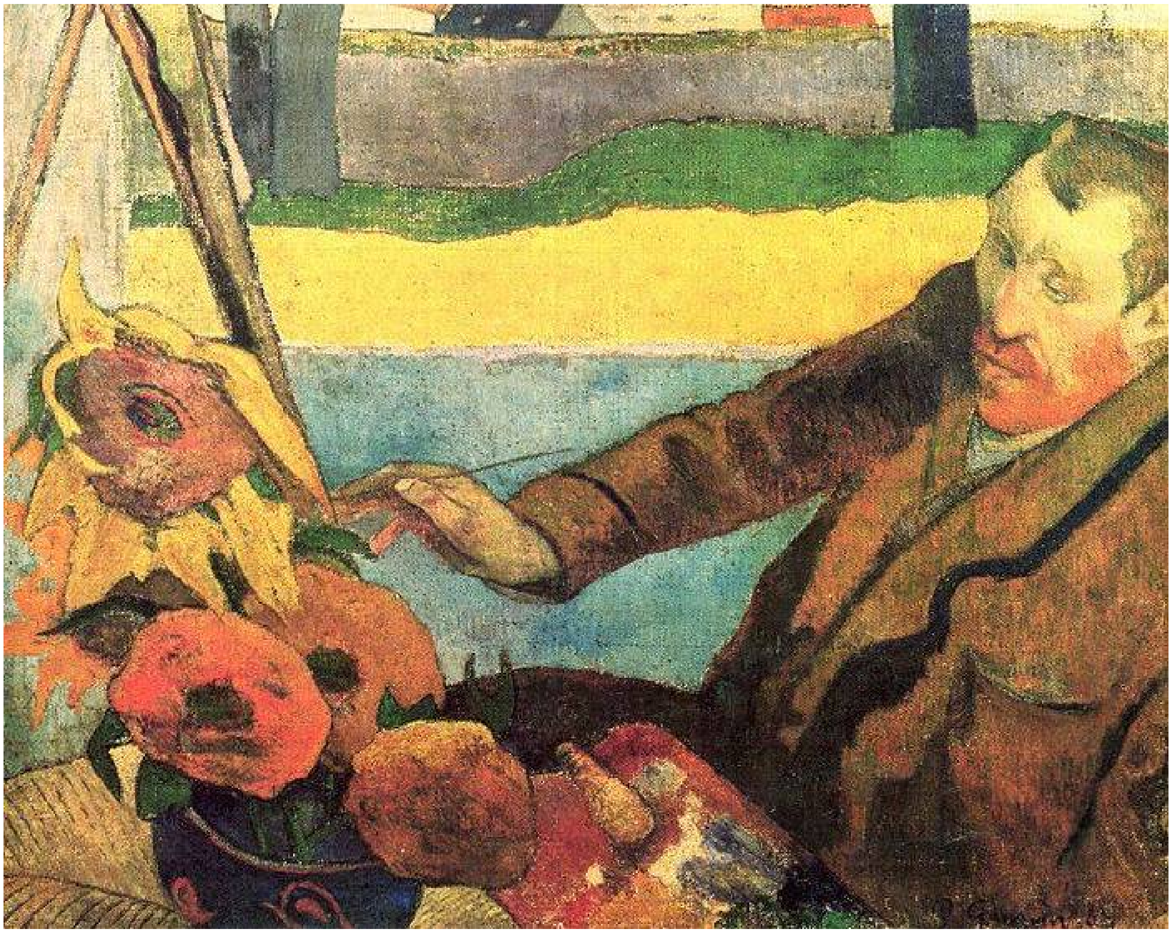
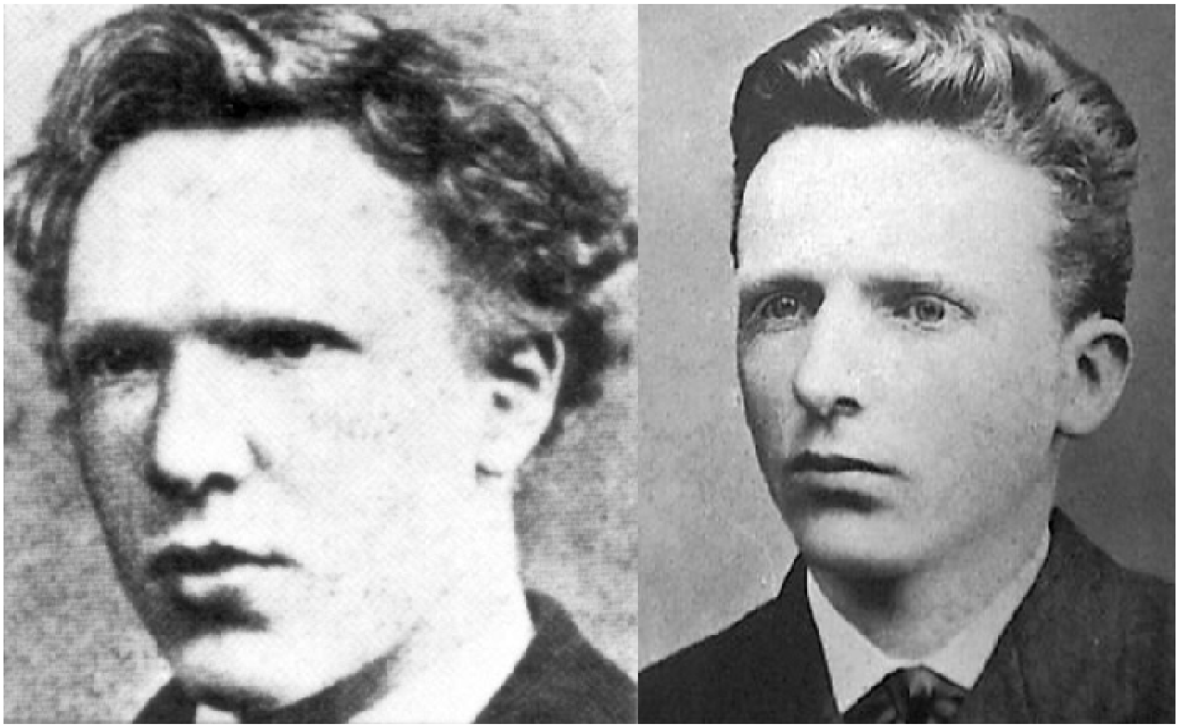


‘The Painter of Sunflowers: Portrait of Vincent van Gogh’, by Paul Gauguin (1888)



Vincent and Theo

The Scream by Edvard Munch

Edvard Munch (1863-1944) was a Norwegian painter and printmaker, whose intensely evocative depiction of psychological themes were inspired by nineteenth century Symbolism, while greatly influencing German Expressionism in the early twentieth century. Munch created four versions of his most enduring image, *The Scream*, including paintings and pastels, produced between 1893 and 1910.

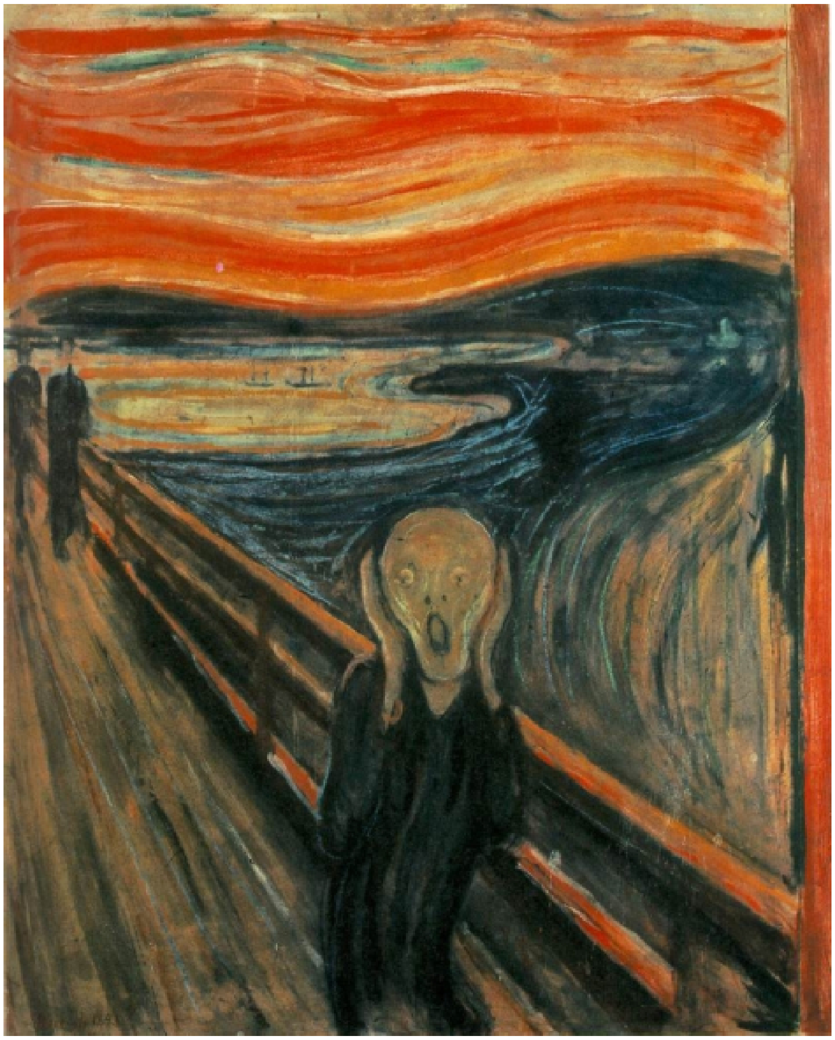
The haunting picture portrays a hairless figure with an agonised expression, set against a landscape with a tumultuous orange sky. The German title Munch gave these works is *Der Schrei der Natur* (The Scream of Nature). In his diary in an entry headed "Nice 22 January 1892", Munch recorded: "I was walking along the road with two friends – the sun was setting – suddenly the sky turned blood red – I paused, feeling exhausted, and leaned on the fence – there was blood and tongues of fire above the blue-black fjord and the city – my friends walked on, and I stood there trembling with anxiety – and I sensed an infinite scream passing through nature... I sensed a scream passing through nature; it seemed to me that I heard the scream. I painted this picture, painted the clouds as actual blood. The colour shrieked. This became *The Scream*."

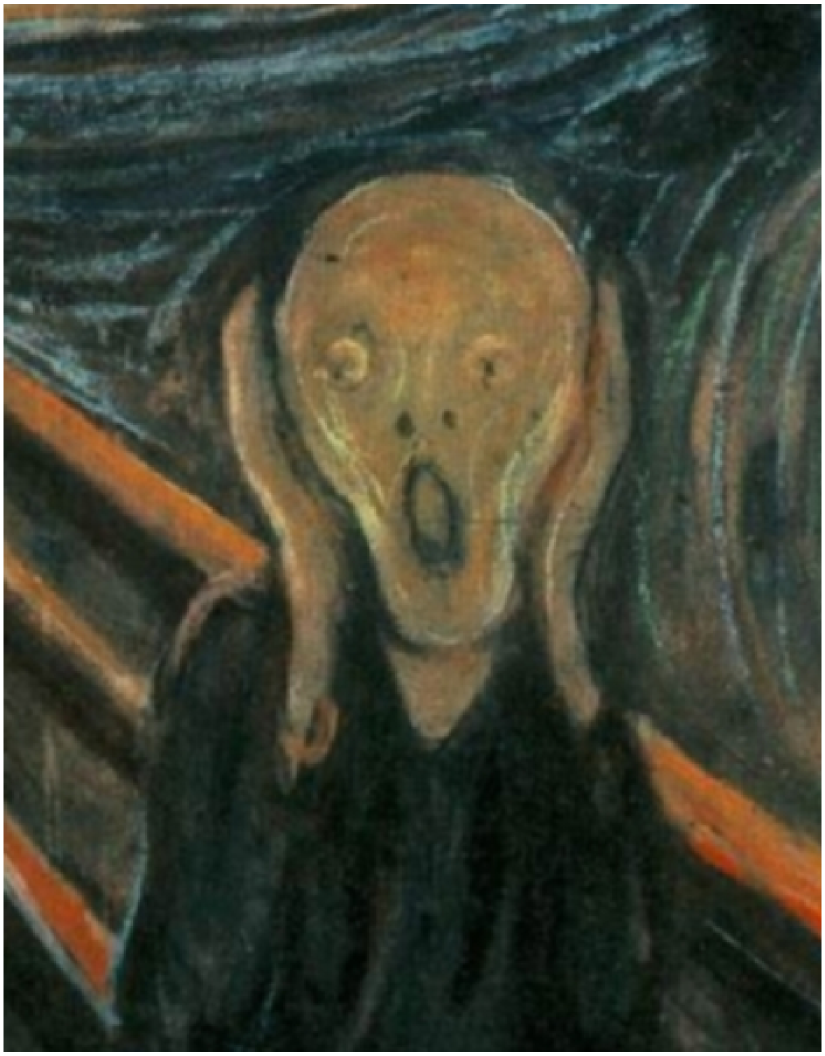
Among theories advanced to account for the reddish sky in the background is the artist's memory of the effects of the powerful volcanic eruption of Krakatoa, which deeply tinted sunset skies red in parts of the Western hemisphere for many months during 1883 and 1884, about a decade before Munch painted *The Scream*. It has been suggested that the proximity of both a slaughterhouse and a lunatic asylum to the site depicted in the painting may have offered some inspiration. The scene was identified as being the view from a road overlooking Oslo, the Oslofjord and Hovedøya, from the hill of Ekeberg. At the time of painting the work, Munch's manic depressive sister Laura Catherine was a patient at the asylum at the foot of Ekeberg.

The Scream has been the target of a number of thefts and has suffered damage during some of these attempts. On 12 February 1994, the same day as the opening of the 1994 Winter Olympics in Lillehammer, two men broke into the National Gallery, Oslo, and stole the 1893 version of the painting (illustrated in the following plates), leaving a note reading “Thanks for the poor security”. The canvas had been moved down to a second storey gallery as part of the Olympic festivities. After the gallery refused to pay a ransom demand of $1 million in March 1994, Norwegian police set up a sting operation with assistance from the British police and the Getty Museum, resulting in the painting being recovered undamaged on 7 May 1994. In January 1996, four men were convicted in connection with the theft, including Pål Enger, who had been convicted of stealing Munch’s *Vampire* in 1988. However, they were released on appeal on legal grounds, as the British agents involved in the sting operation had entered Norway under false identities.

The 1910 tempera on board version of *The Scream* was stolen on 22 August 2004, during daylight hours, when masked gunmen entered the Munch Museum in Oslo and stole it and Munch’s *Madonna*. A bystander photographed the robbers as they escaped to their car with the artwork. On 8 April 2005, Norwegian police arrested a suspect in connection with the theft, but the paintings remained missing and it was rumoured that they had been burned by the thieves to destroy evidence. On 1 June 2005, with four suspects already in custody in connection with the crime, the city government of Oslo offered a reward of 2 million Norwegian krone (approximately $315,000) for information that could help locate the paintings. Although the paintings remained missing, six men went on trial in early 2006, variously charged with either helping to plan or participating in the robbery. Three of the men were convicted and sentenced to between four and eight years in prison in May 2006, and two of the convicted, Bjørn Hoen and Petter Tharaldsen, were also ordered to pay compensation of 750 million kroner to the City of Oslo. The Munch Museum was closed for ten months for a security overhaul. On 31 August 2006, Norwegian police announced that a police operation had recovered both *The Scream* and *Madonna*, but did not reveal detailed circumstances of the recovery. The paintings were said to be in a better-than-expected condition. *The Scream* had moisture damage on the lower left corner; before repairs and restoration began, the paintings were put on public display by the Munch Museum beginning 27 September 2006.

The 1895 pastel-on-board version of *The Scream*, owned by Norwegian businessman Petter Olsen, sold at Sotheby's in London for a record price of nearly $120 million at auction in May 2012. The bidding started at $40 million and lasted for over 12 minutes when American businessman Leon Black by phone gave the final offer. Sotheby's said the painting was the most colourful and vibrant of the four versions painted by Munch and the only version whose frame was hand-painted by the artist to include his poem, detailing the work's inspiration. After the sale, Sotheby's auctioneer Tobias Meyer said the painting was "worth every penny", adding: "It is one of the great icons of art in the world and whoever bought it should be congratulated."





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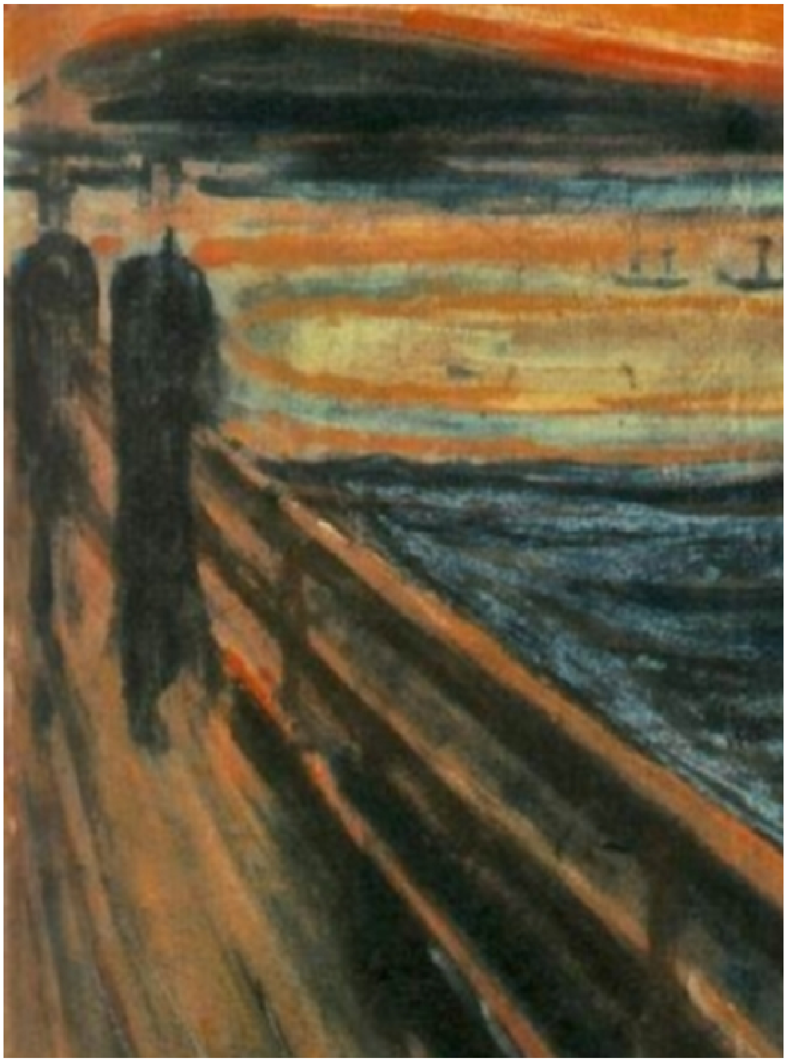

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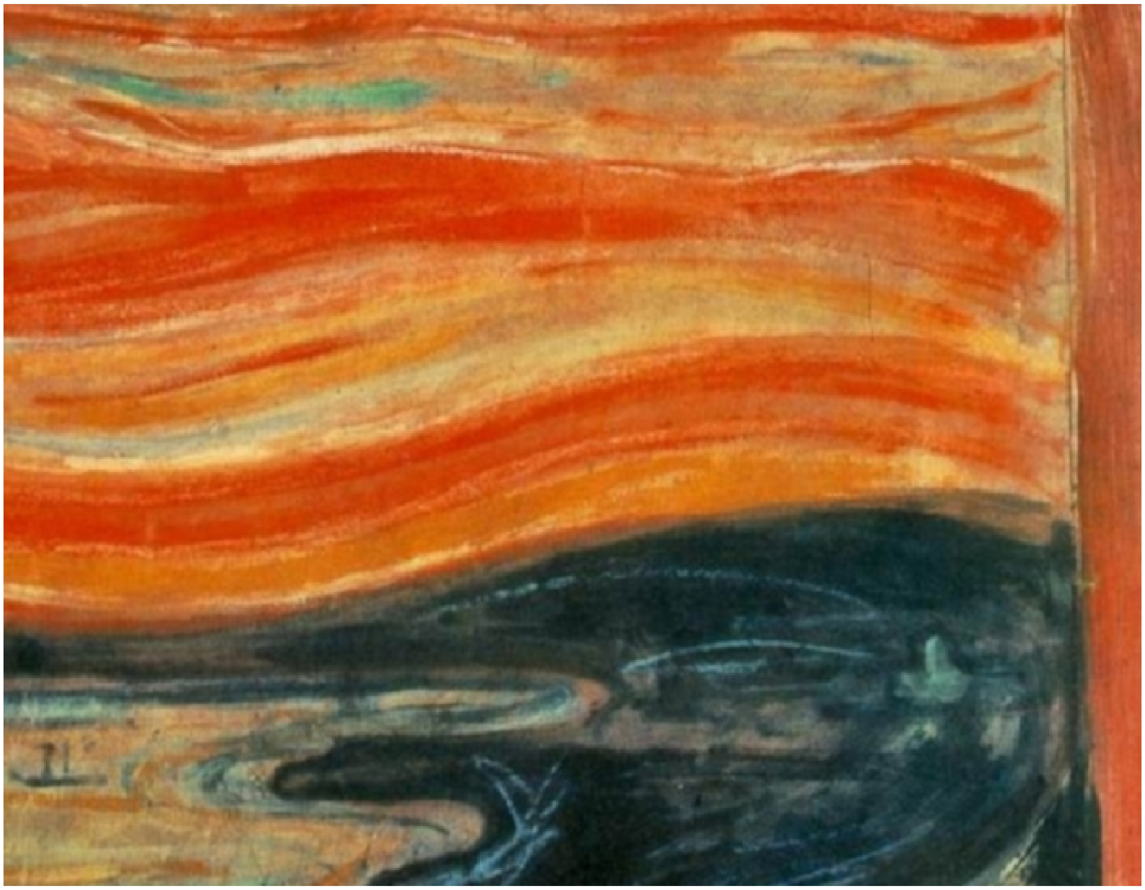

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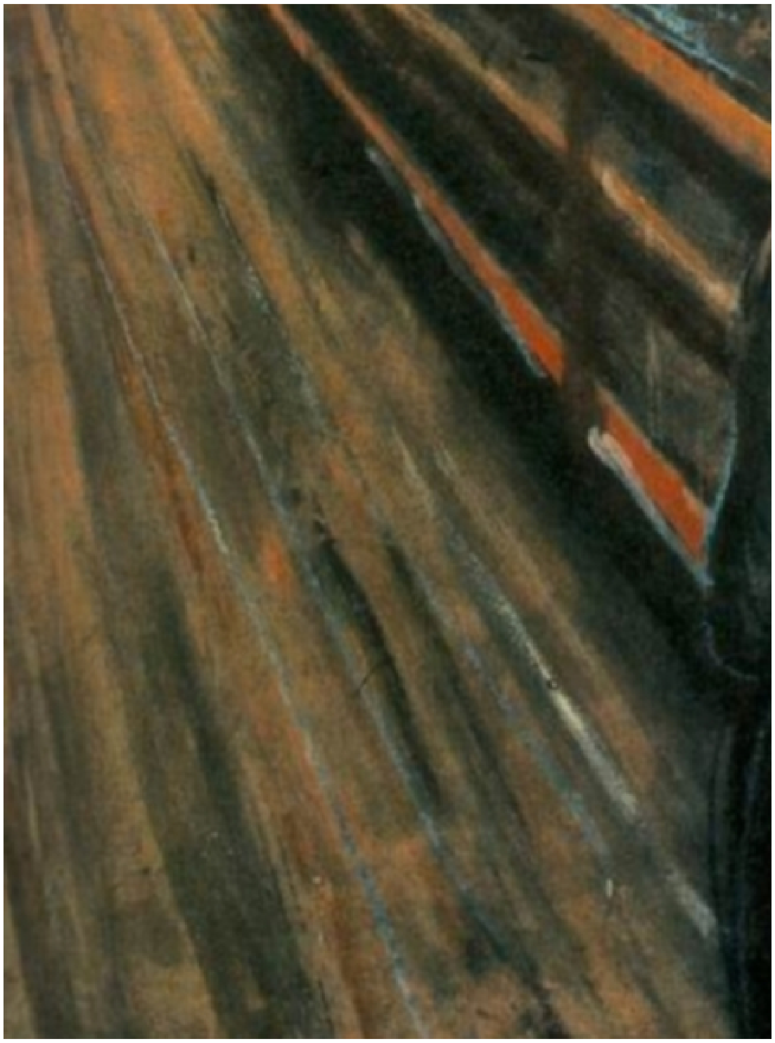

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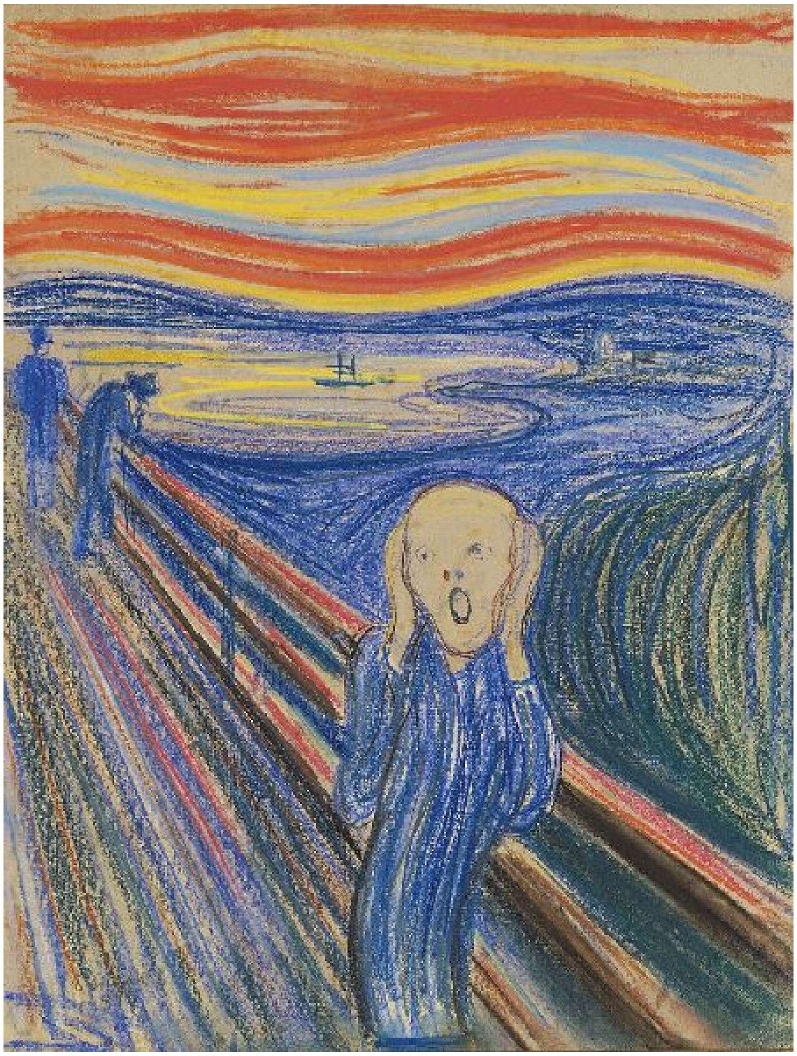
Edvard Munch, 1921



The 1895 pastel on cardboard version was sold for more than $120 million at Sotheby's in 2012.

Where Do We Come From? What Are We? Where Are We Going? by Paul Gauguin

The French Post-Impressionist artist Paul Gauguin (1848-1903) was largely underappreciated until after his death. Today, he is celebrated for his experimental use of colour and synthetist style. His work was influential to the French avant-garde and many modern artists, such as Pablo Picasso and Henri Matisse. Gauguin's art became popular after his death, partially from the efforts of art dealer Ambroise Vollard, who organised key exhibitions of his work late in his career, as well as assisting in forming two important posthumous exhibitions in Paris.

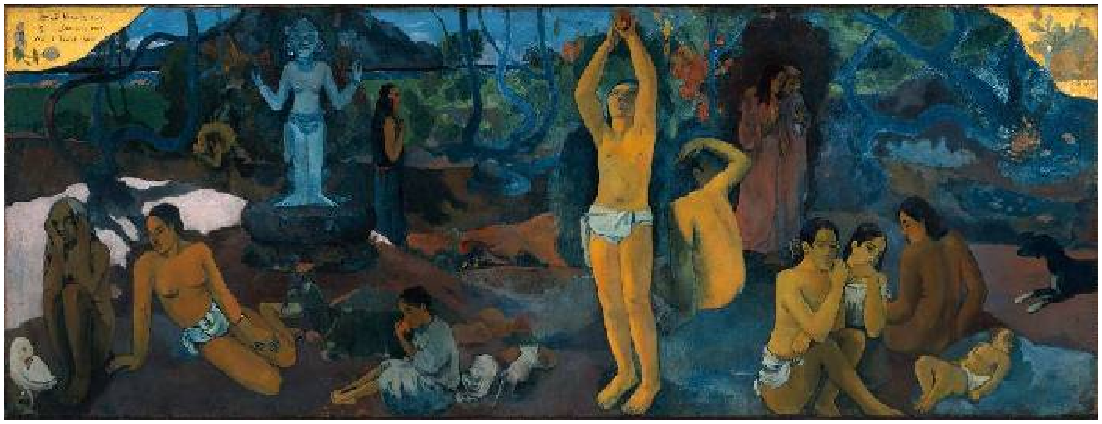
It was during his later years that Gauguin produced one of modern art's most memorable and enigmatic masterpieces, bearing the protracted title: *Where Do We Come From? What Are We? Where Are We Going?* During his student days at the Petit Séminaire de La Chapelle-Saint-Mesmin, just outside Orléans, the teacher for his Catholic liturgy class was the Bishop of Orléans, Félix-Antoine-Philibert Dupanloup, who had devised his own catechism to be lodged in the minds of the schoolboys to lead them towards proper spiritual reflections on the nature of life. The three fundamental questions in this catechism were: "Where does humanity come from?" "Where is it going to?", "How does humanity proceed?". Although in later life Gauguin was vociferously anticlerical, these questions from Dupanloup's catechism obviously had lodged in his mind, and "where?" became the key question that the artist explored in his work.

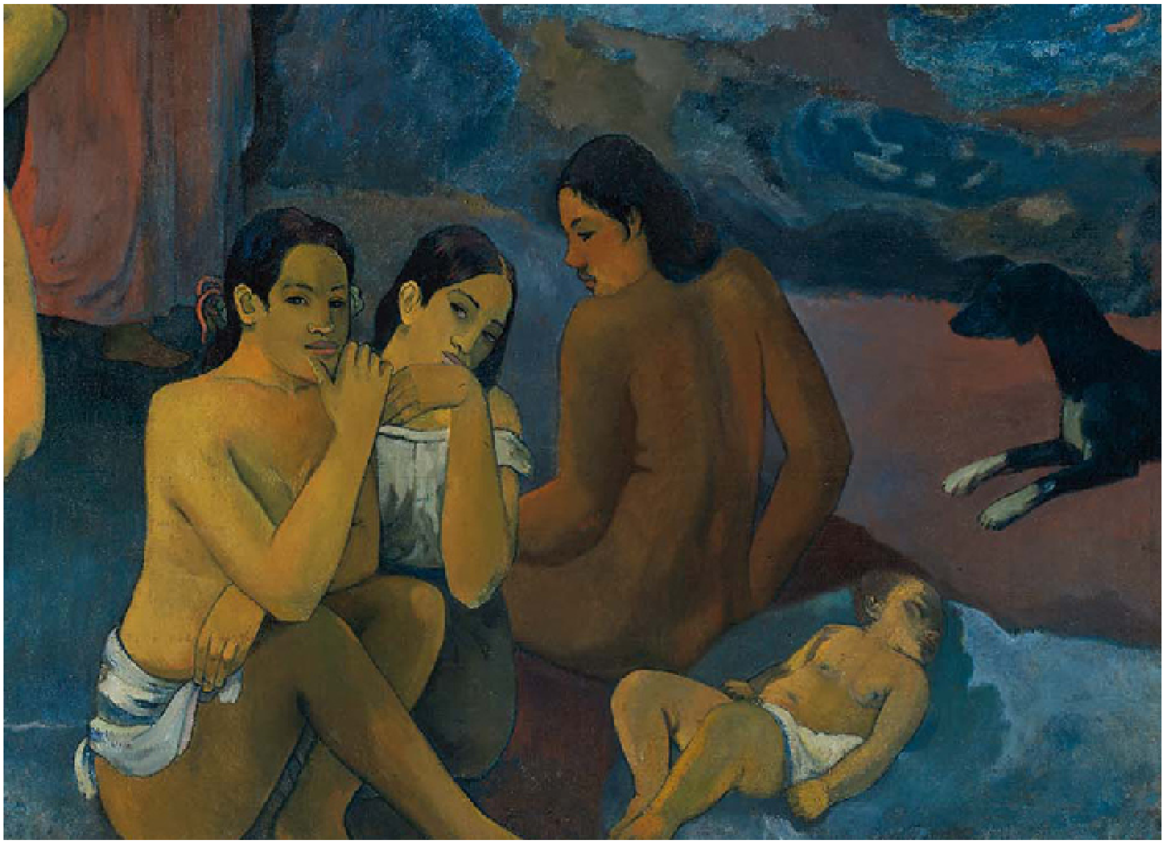
Gauguin indicated that the canvas should be read from right to left, with the three major figure groups illustrating the questions posed in the title. The three women with a child represent the beginning of life. The middle group symbolises the daily existence of young adulthood. The final group to left represents "an old woman approaching death appearing reconciled and resigned to her thoughts"; at her feet, "a strange white bird...represents the futility of words." The blue idol in the background apparently represents what Gauguin described as "the Beyond."

In 1898, Gauguin sent the painting to Georges-Daniel de Monfreid in Paris. Monfreid passed it to Ambroise Vollard along with eight other thematically related pictures shipped earlier. They went on view at Vollard's gallery from November to December 1898. The exhibition was a success, although the large canvas received mixed reviews. The critic Andre Fontainas of the Mercure de France acknowledged a grudging respect for the work, but thought the allegory impenetrable without the inscription and compared the painting unfavourably to the murals of Pierre Puvis de Chavannes, who had died recently. Vollard had already purchased the other works as a job lot from Monfreid for 1,000 francs, but refrained from purchasing the larger work and had difficulty selling it on.

Charles Morice two years later tried to raise a public subscription to purchase the painting for the nation. To assist him, Gauguin wrote a detailed description of the work, concluding with the messianic remark that he spoke in parables: "Seeing they see not, hearing they hear not". The subscription nevertheless failed. Vollard eventually sold the painting for 2,500 francs in 1901 to Gabriel Frizeau, of which Vollard's commission was perhaps as much as 500 francs. In time, the painting was consigned and sold to several other Parisian and European merchants and collectors, until it was purchased by the Marie Harriman Gallery in New York City in 1936. The Museum of Fine Arts, Boston, acquired it from the Marie Harriman Gallery on 16 April 1936.

Gauguin considered the following plate his masterpiece and the grand culmination of his life's work and ideology as an artist. He was in despair when he undertook the painting, mourning for his favourite daughter Aline, who had died tragically from pneumonia earlier in the year. Oppressed by debts, Gauguin planned to kill himself on finishing work on the canvas. He subsequently made an unsuccessful attempt with an overdose of arsenic, after climbing to the top of a nearby hill. Four years later, suffering the grim final stages of syphilis and addicted to morphine, Gauguin was extremely weak and in constant pain. He resorted once again to using morphine and died suddenly on the morning of 8 May 1903.





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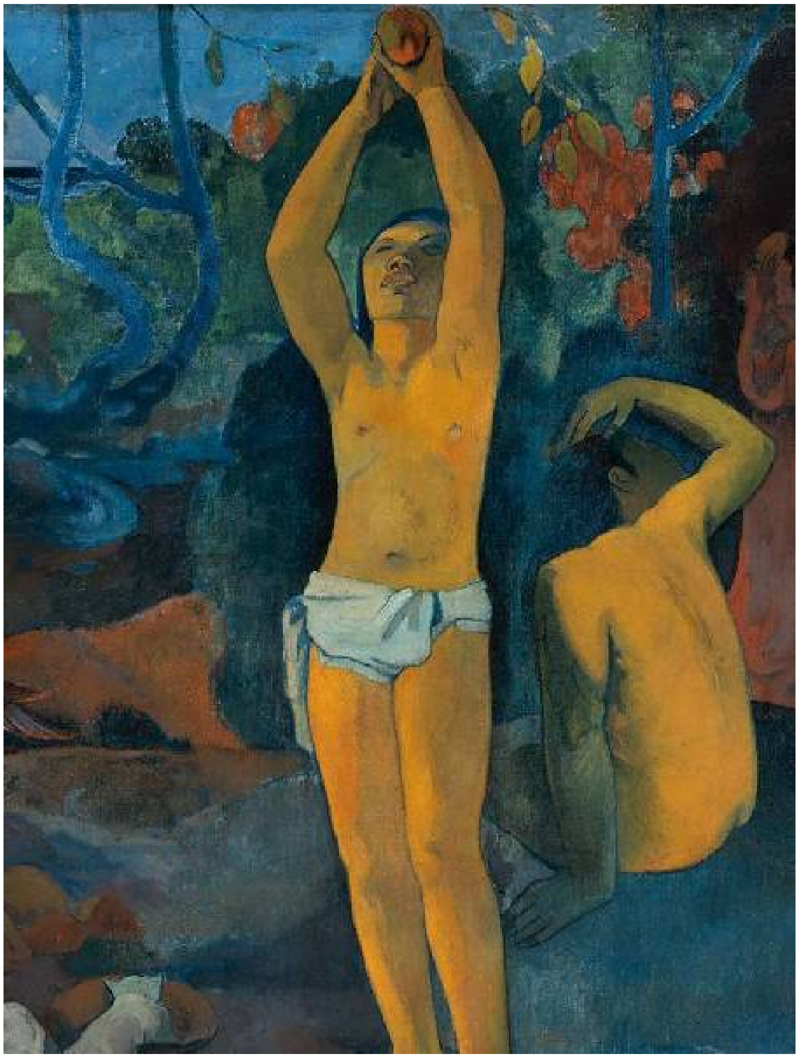

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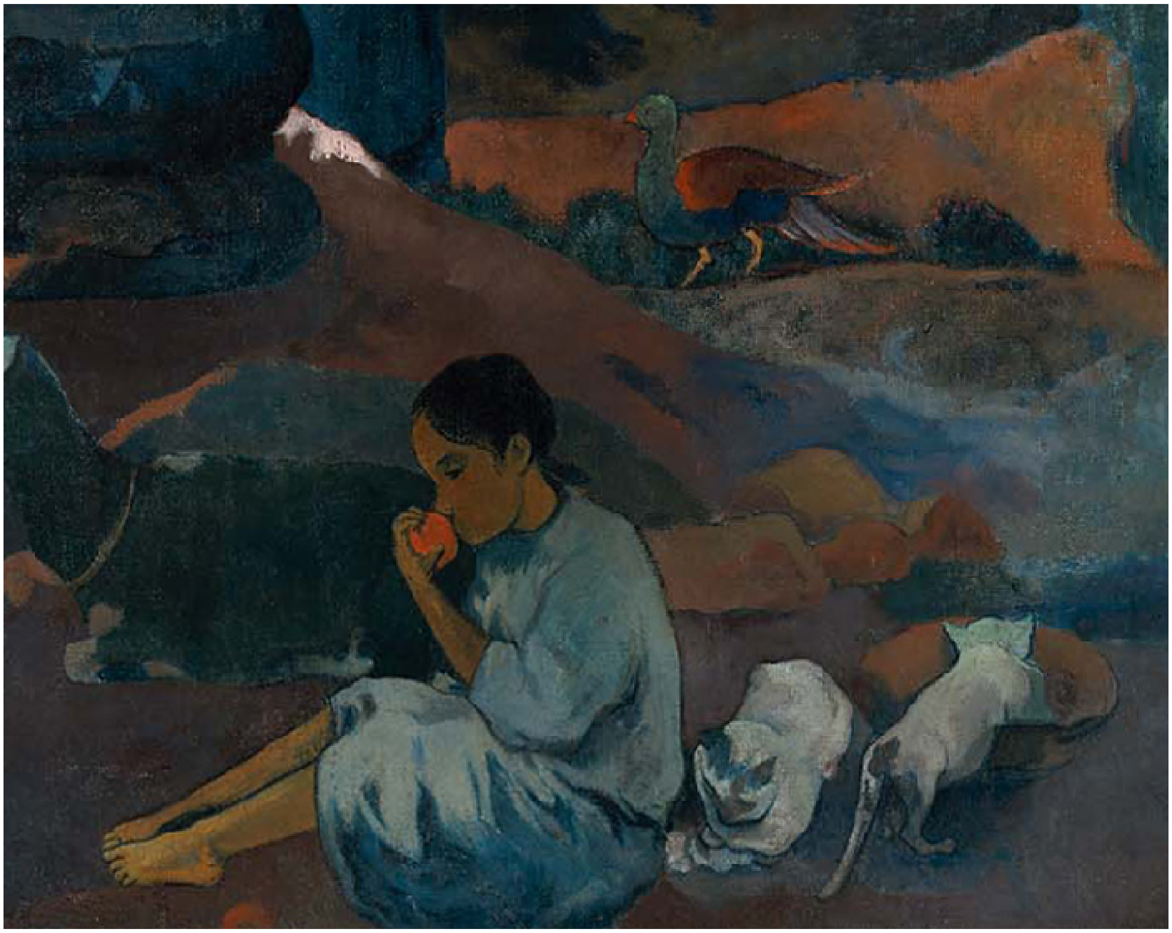

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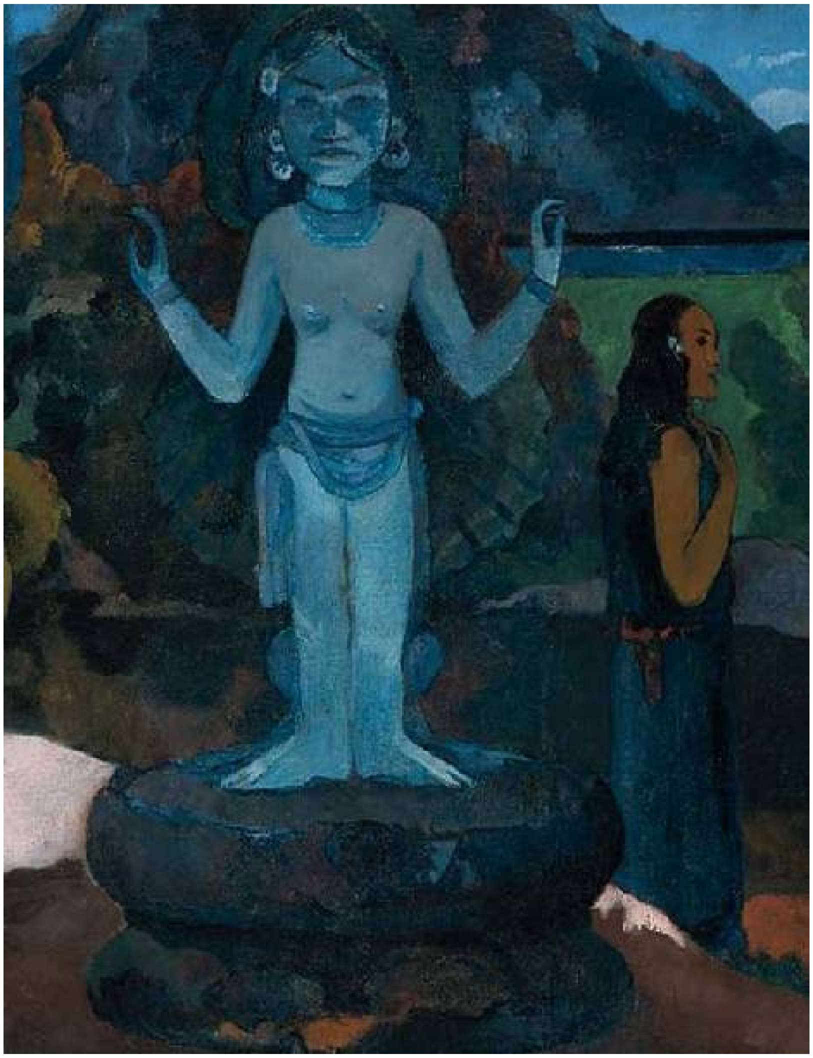

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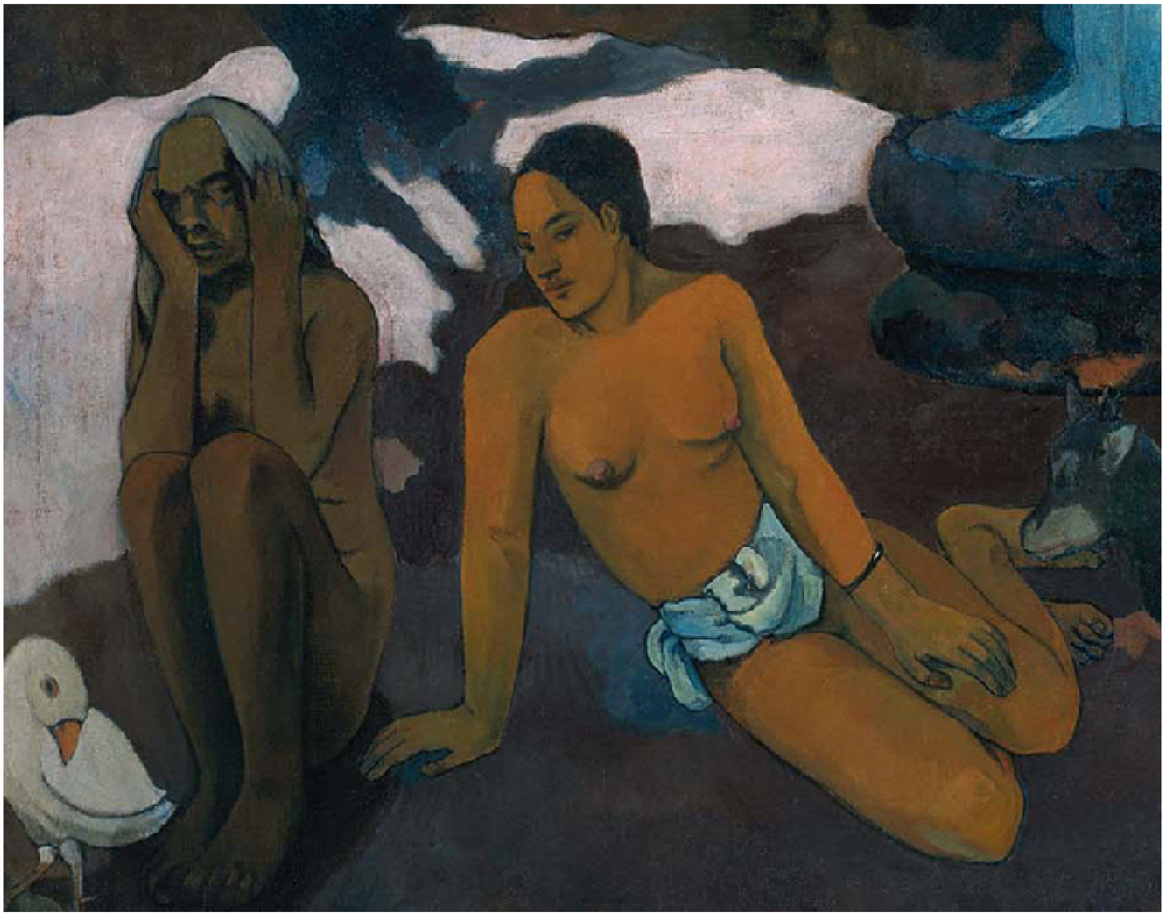

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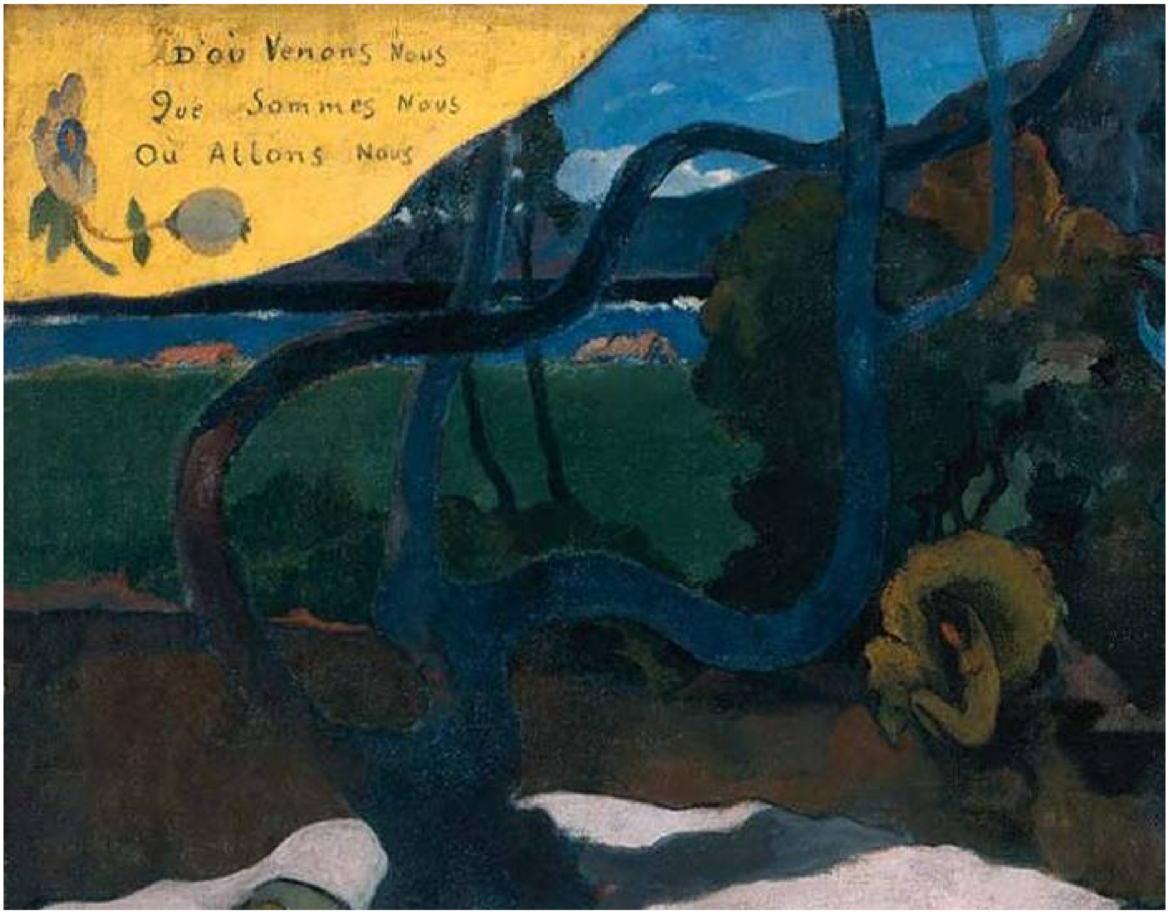
D'où Venons Nous
Que Sommes Nous
Où Allons Nous

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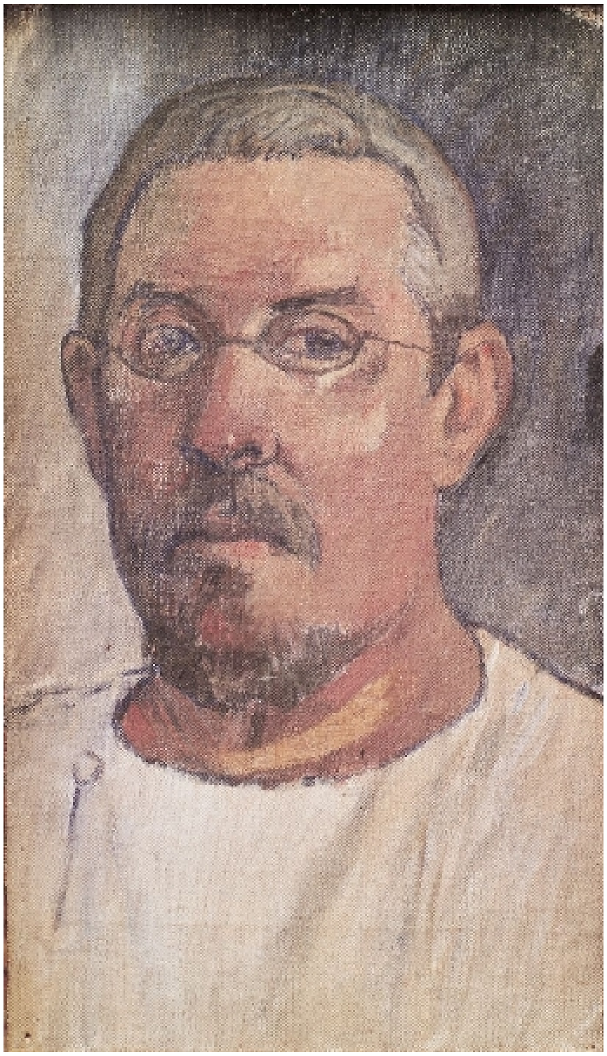


The artist's final self portrait, 1903, Kunstmuseum Basel

The Large Bathers by Paul Cézanne

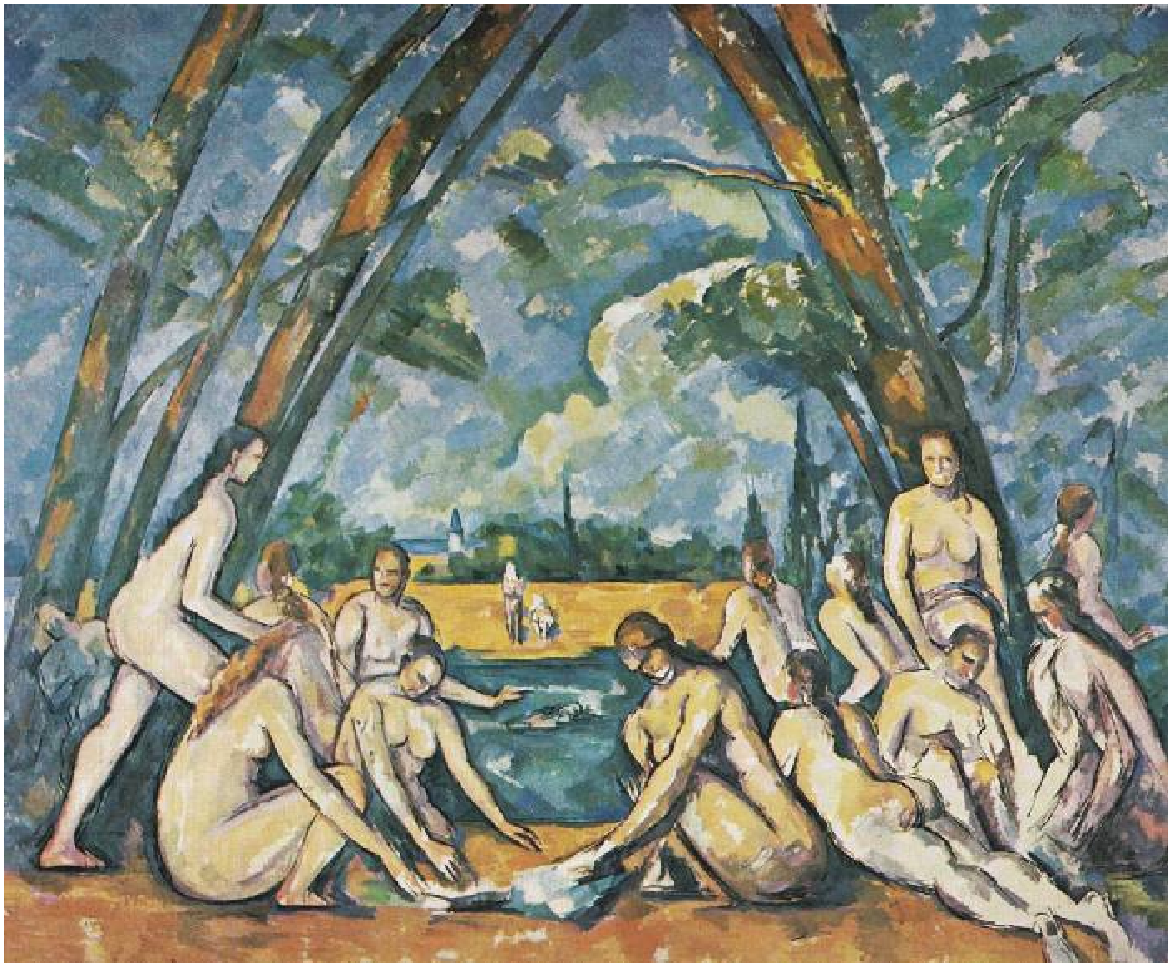
The work of the Post-Impressionist Paul Cézanne (1839-1906) laid the foundations of the transition from the nineteenth century conception of artistic endeavour to a new and radically different world of art in the twentieth century. Cézanne's often repetitive, exploratory brushstrokes are highly characteristic and clearly recognisable. He is famous for employing planes of colour and small brushstrokes that build up to form complex fields.

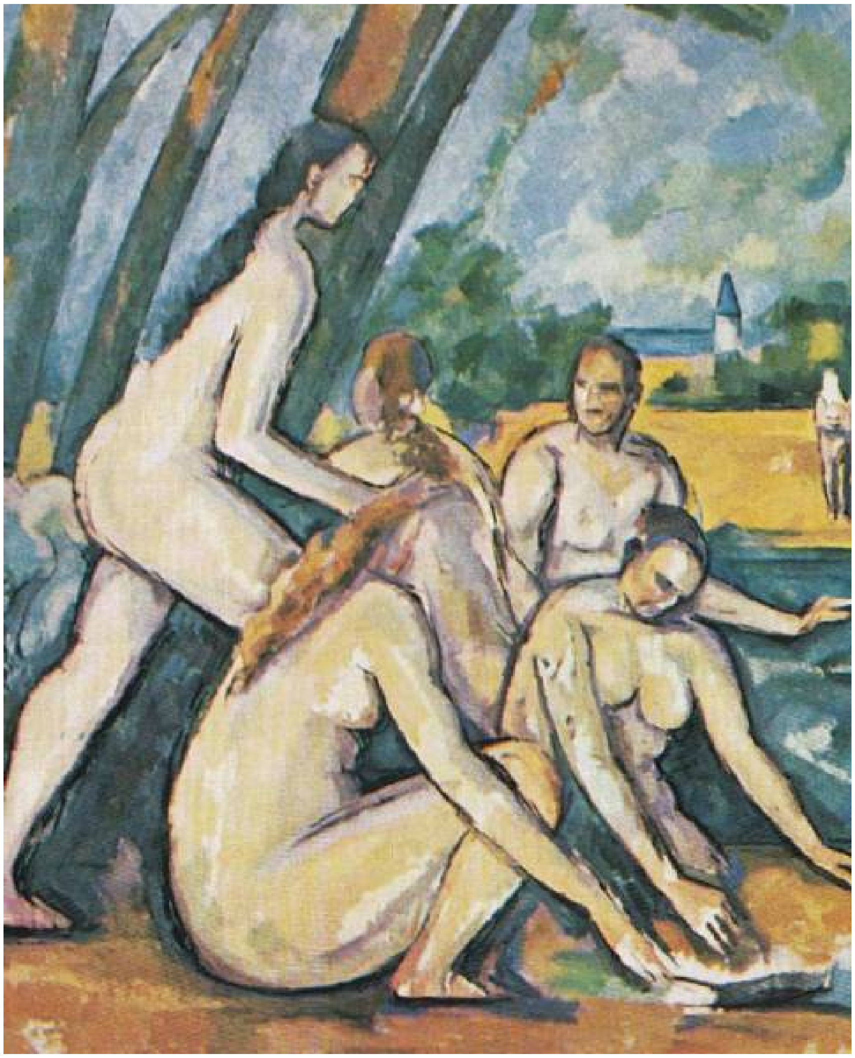
First exhibited in 1906, *The Large Bathers* is the largest of Cézanne's famous series of 'Bather' paintings, with two other important versions located in New York's Museum of Modern Art and London's National Gallery. Widely held as Cézanne's masterpiece, the painting is considered one of the founding works of modern art, with some critics identifying it being singlehandedly responsible for the birth of modern art.

While planning the composition, Cézanne had studied Paolo Veronese's *The Supper at Emmaus* — from which he drew a large sketch — and similarities between both images can be clearly noted. In both works the figures are grouped into two pyramidal shaped forms, flanking the centre of the canvas. Veronese presents a three-dimensional table at the heart of his picture, creating two planes. Instead of this, Cézanne depicts a simple blue band as a river bed, yet it is still perpendicular to the picture plane.

Cézanne worked on the canvas for seven years and it remained unfinished in his studio at the time of his death in 1906. The composition presents a scene of women bathing by a river bed, adopting a theme that would permeate the paintings of the series: the harmony of nature. Cool shades of Prussian and cobalt blue predominate the colour tones, gently balanced by the sandy banks the women are lounging on. The bathers are presented as abstract forms, their faces and limbs appearing in indistinguishable guises. The multi-faceted planes of the brushstrokes used to depict the women and the innovative fractured nature of their representation would go on to inspire Pablo Picasso and the Cubists, as demonstrated in Picasso's *Les Demoiselles d'Avignon*, a proto-Cubist work, widely considered to be seminal in the early development of both Cubism and modern art.

Previously owned by Leo Stein, the great American art collector, critic and brother of Gertrude Stein, *The Large Bathers* was purchased in 1937 for Philadelphia's Museum of Art for $110,000, using money from a trust fund established by local major benefactor Joseph E. Widener. The purchase of the painting, while generally praised, was nevertheless questioned by *The Philadelphia Record*, which noted that 41,000 (or ten percent) of Philadelphia's residents were without bathtubs, and that the money could therefore have been better spent elsewhere.





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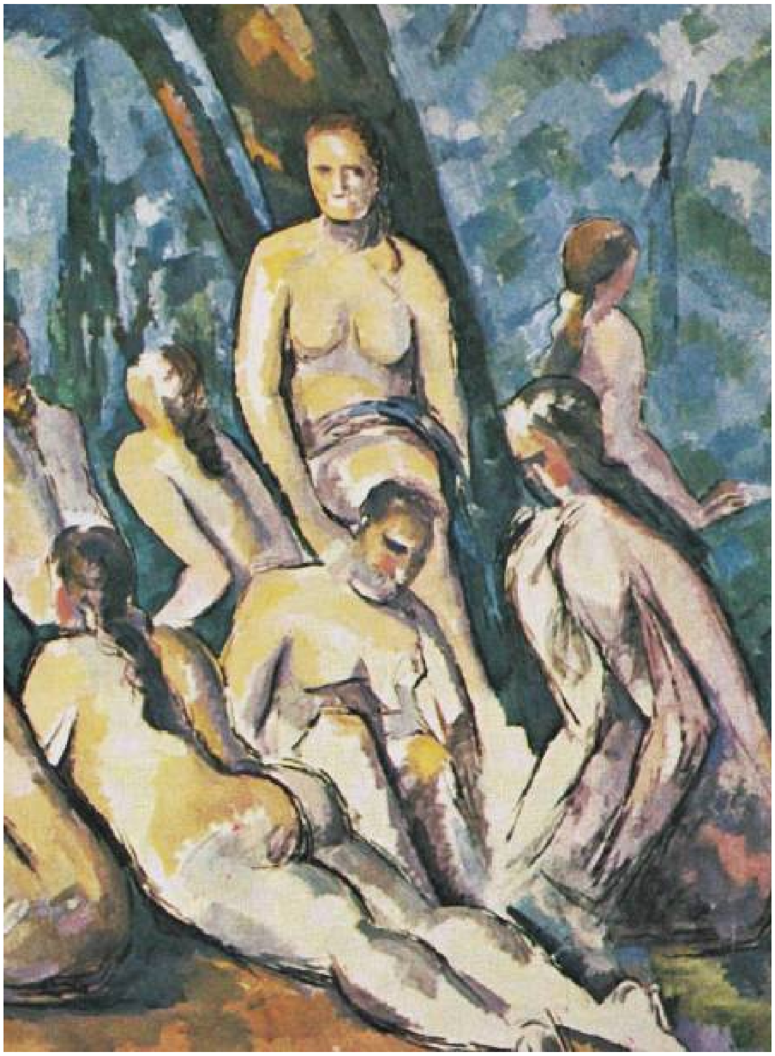

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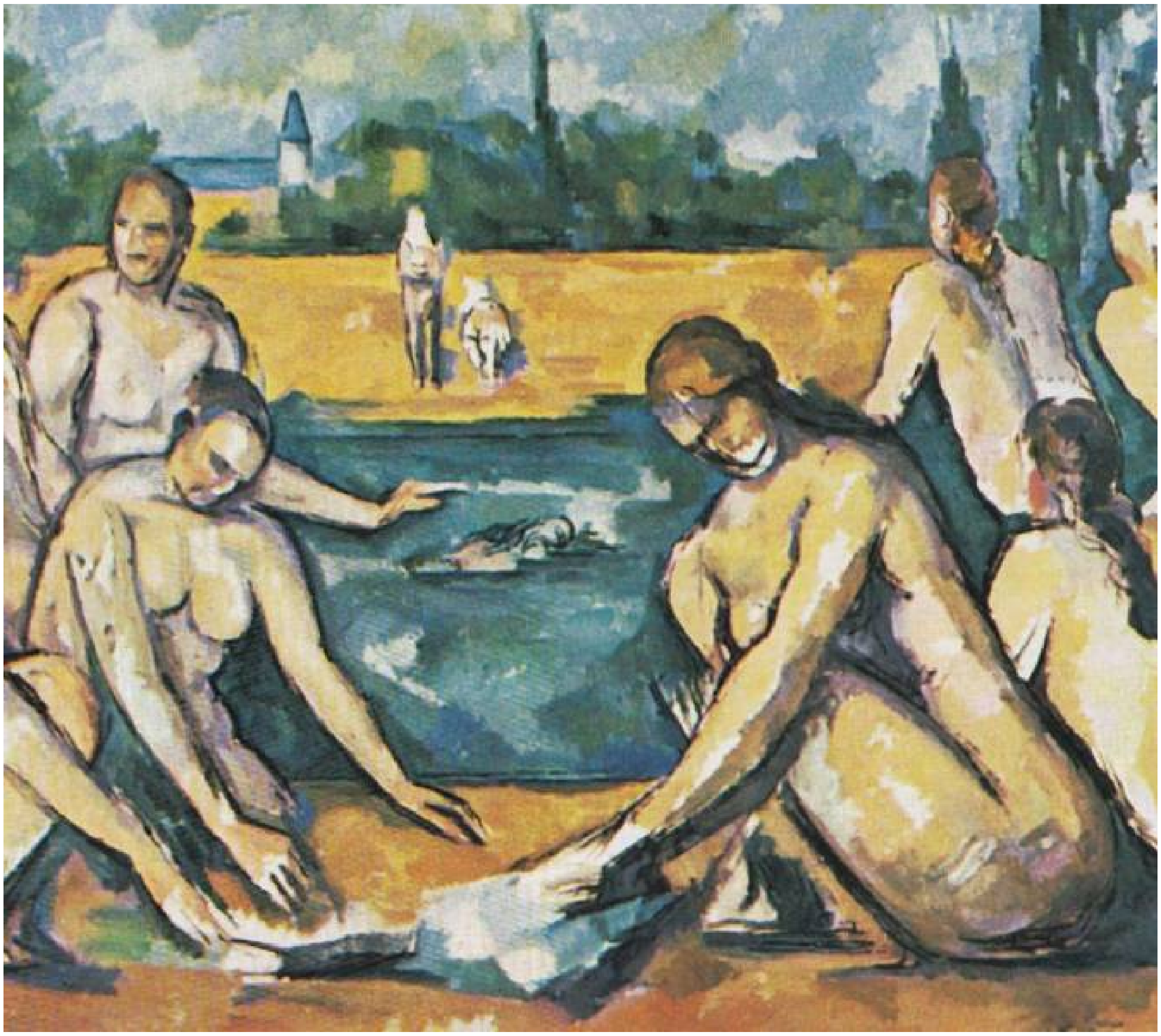

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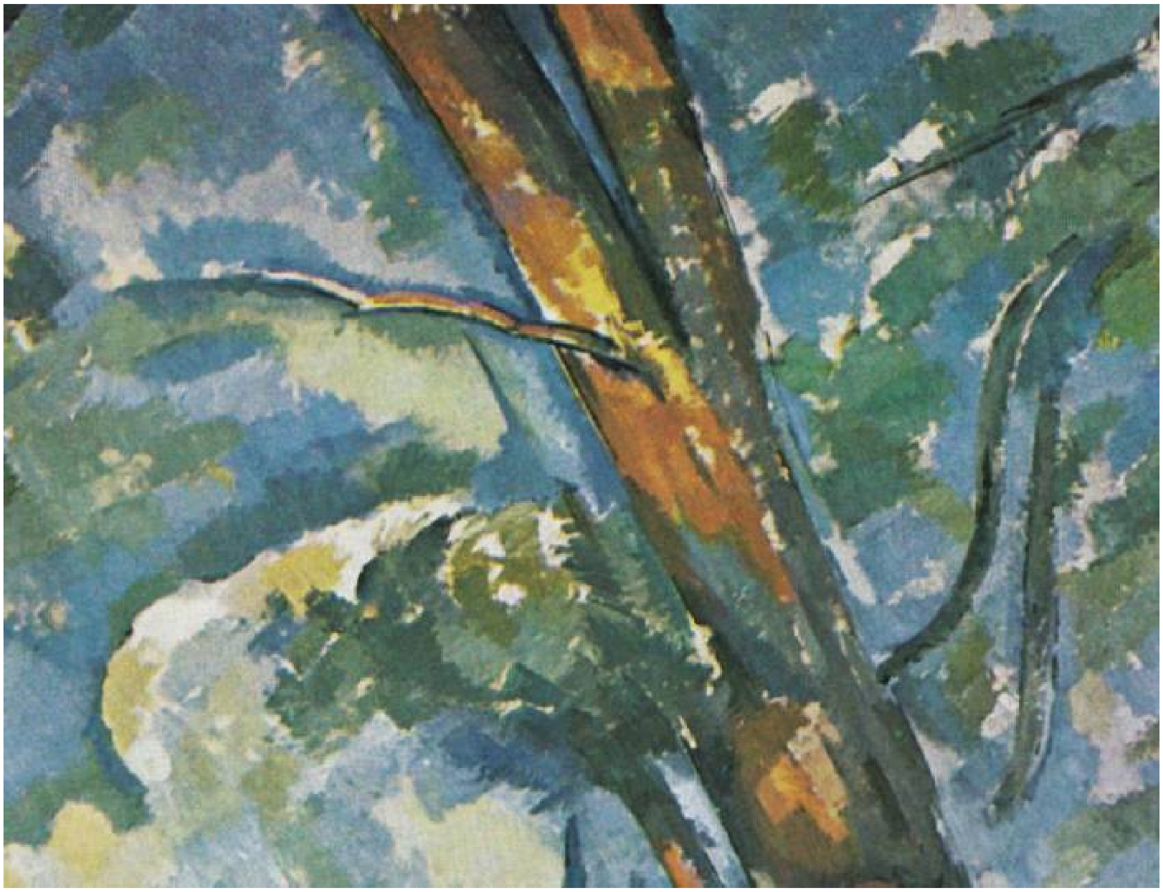

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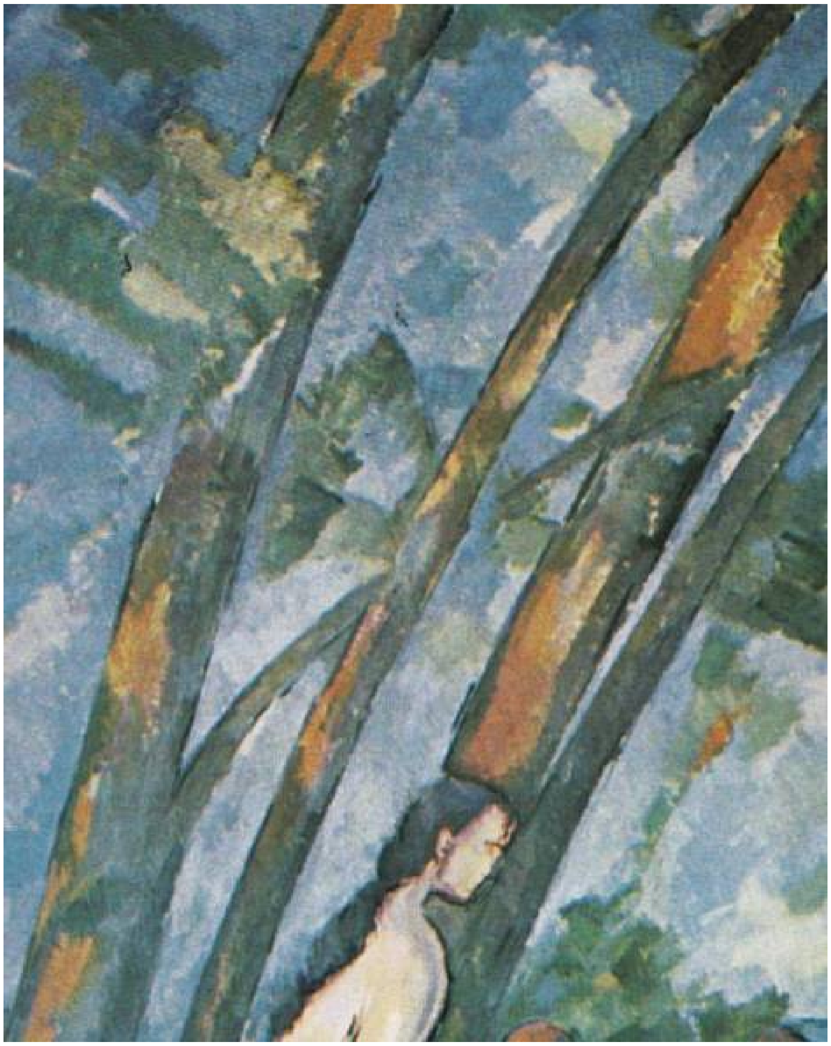

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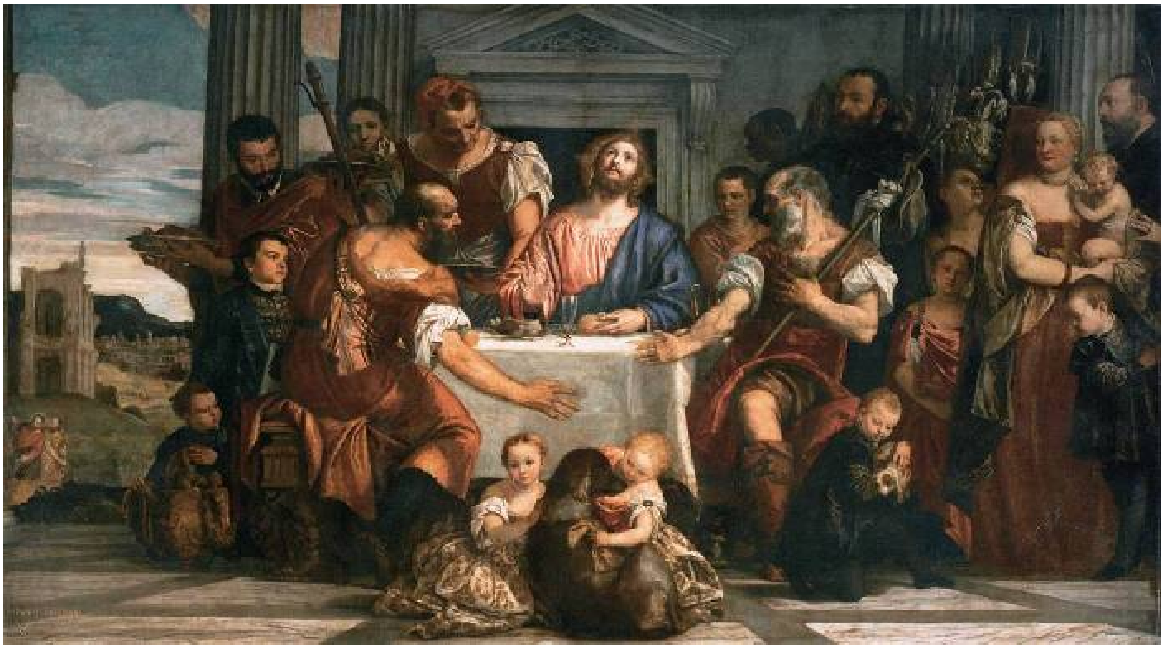
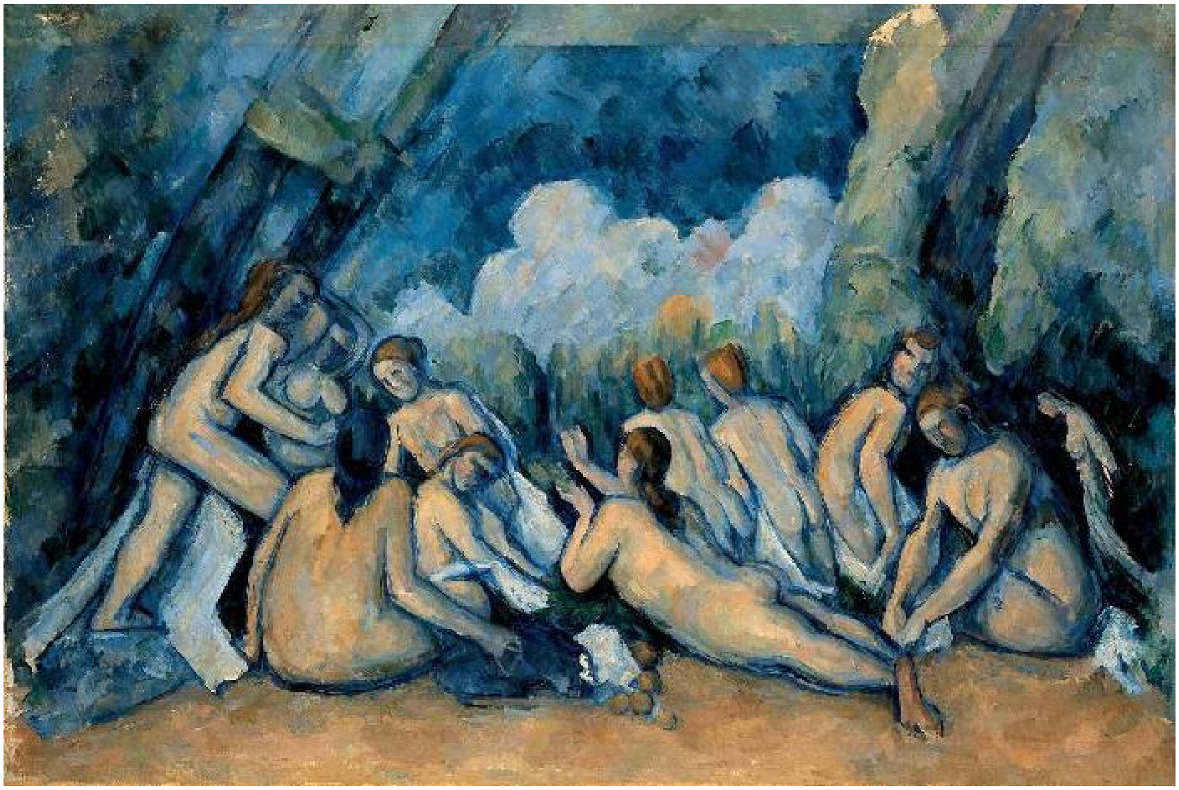
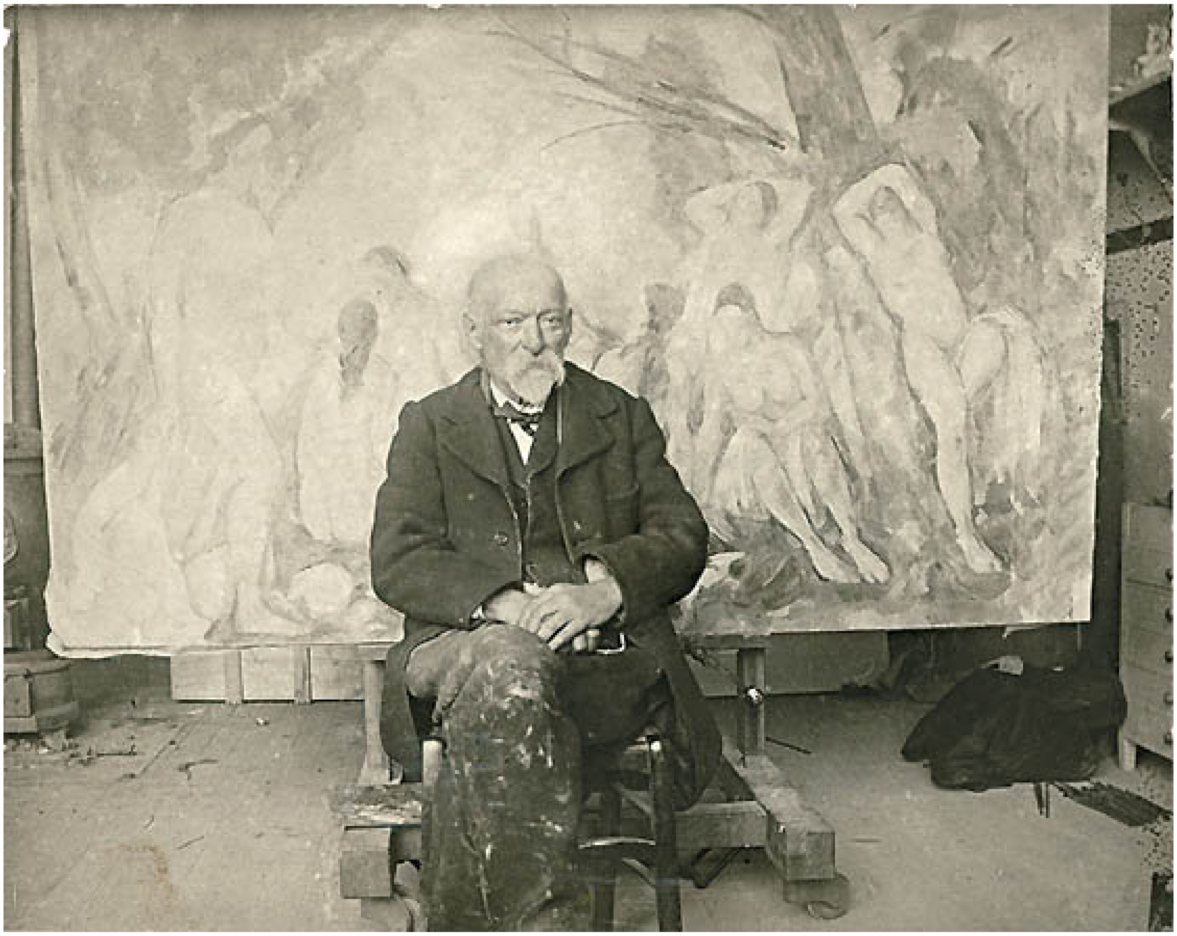


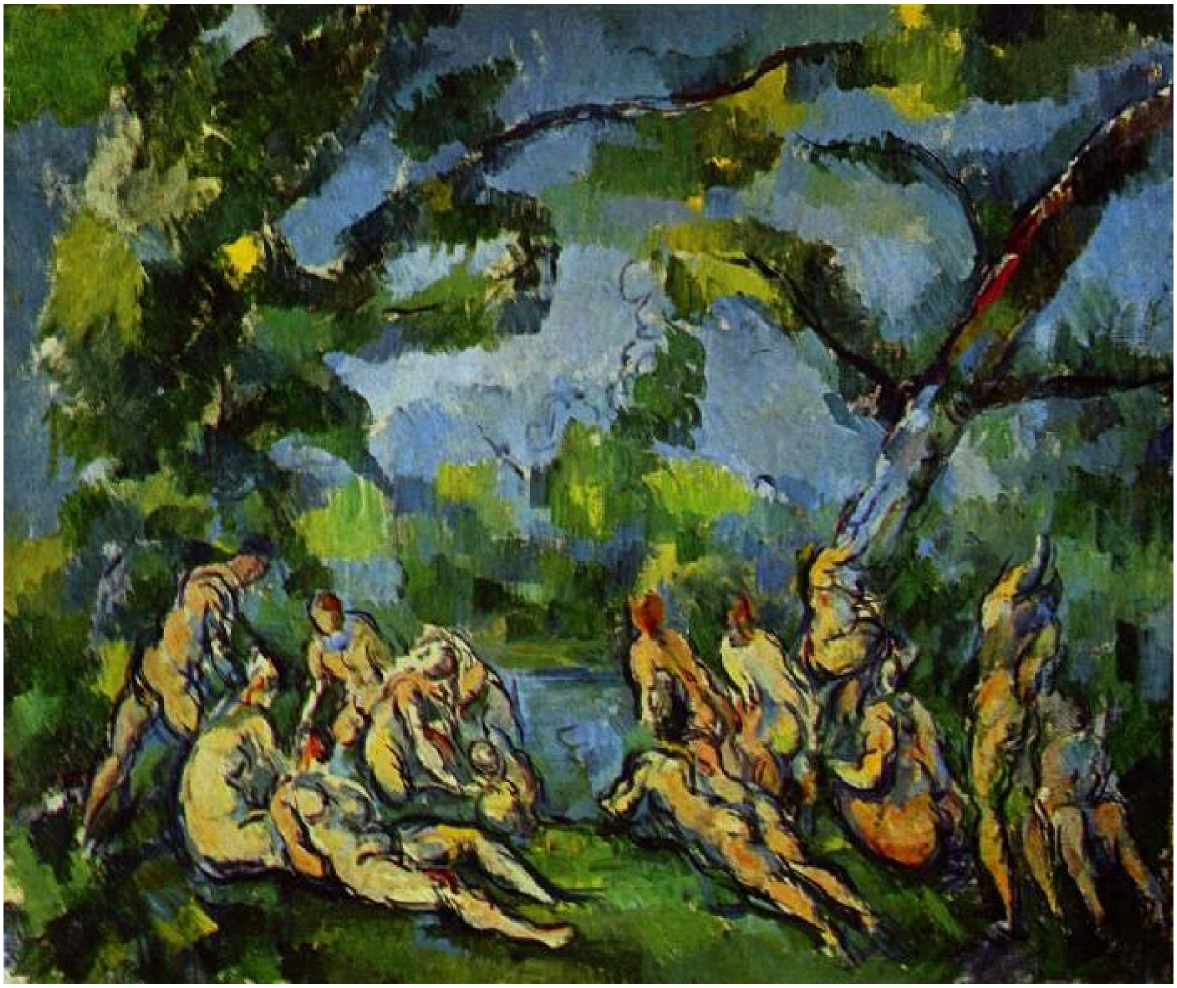
'The Supper at Emmaus' by Veronese, c. 1560



Bathers, National Gallery, London, c. 1905



Cézanne by one of his famous 'Bathers' canvases, 1904



Bathers, Chicago Art Institute, c. 1905

Philadelphia Museum of Art

The Kiss by Gustav Klimt

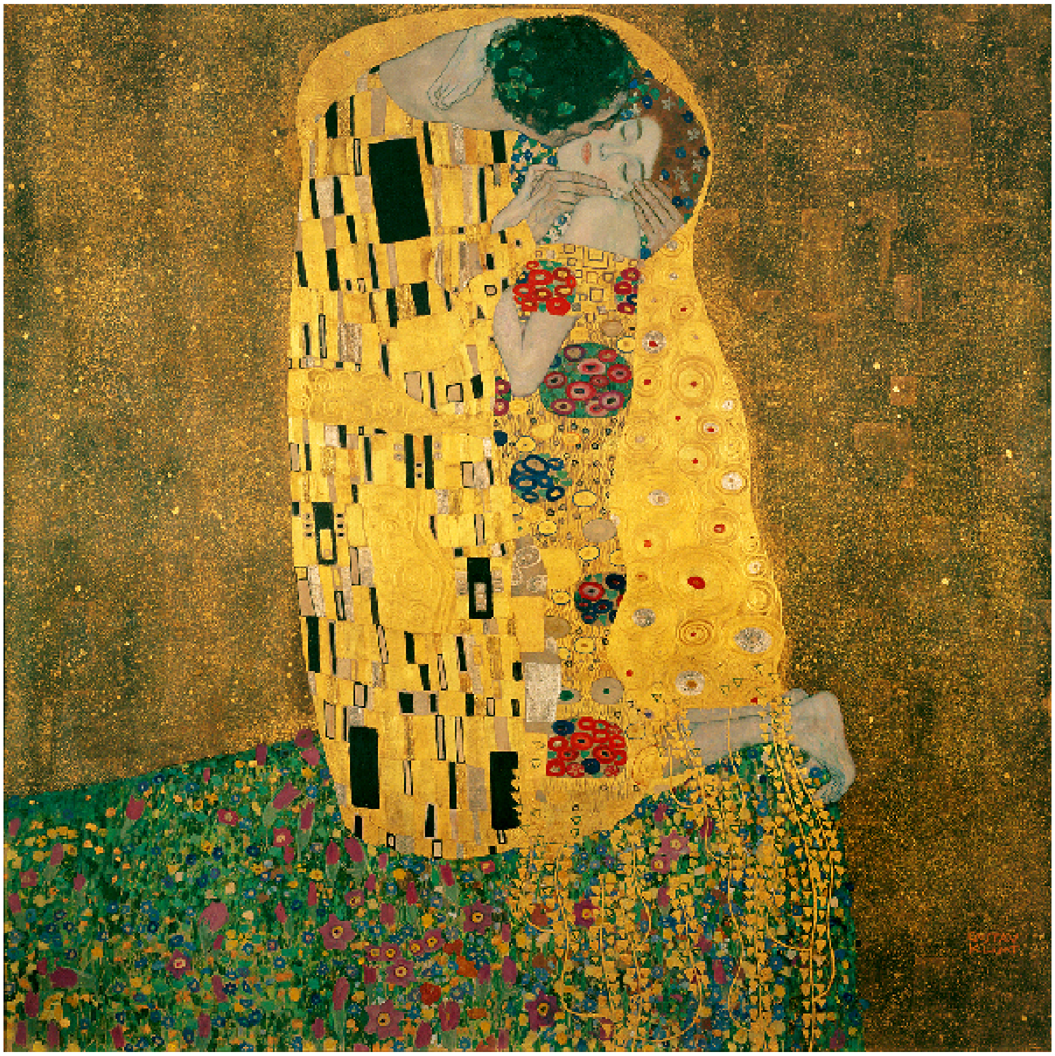
Gustav Klimt (1862-1918) was an Austrian symbolist painter and one of the most prominent members of the Vienna Secession movement. Noted for his gold paintings, murals, sketches and other objets d'art, Klimt's primary subject was the female body, and his works are marked by a frank eroticism. *The Kiss* is widely regarded as one of the most famous images of twentieth century art. Frequently reproduced, it portrays the embodiment of love in a single, beautiful image of an embrace shared between two lovers. The rapt face of the woman, the protective adoration of her lover and their oblivion to everything else convey the sense of a total love, which has resonated with audiences across the world since its first unveiling in 1909, when it was enthusiastically received and immediately found a buyer.

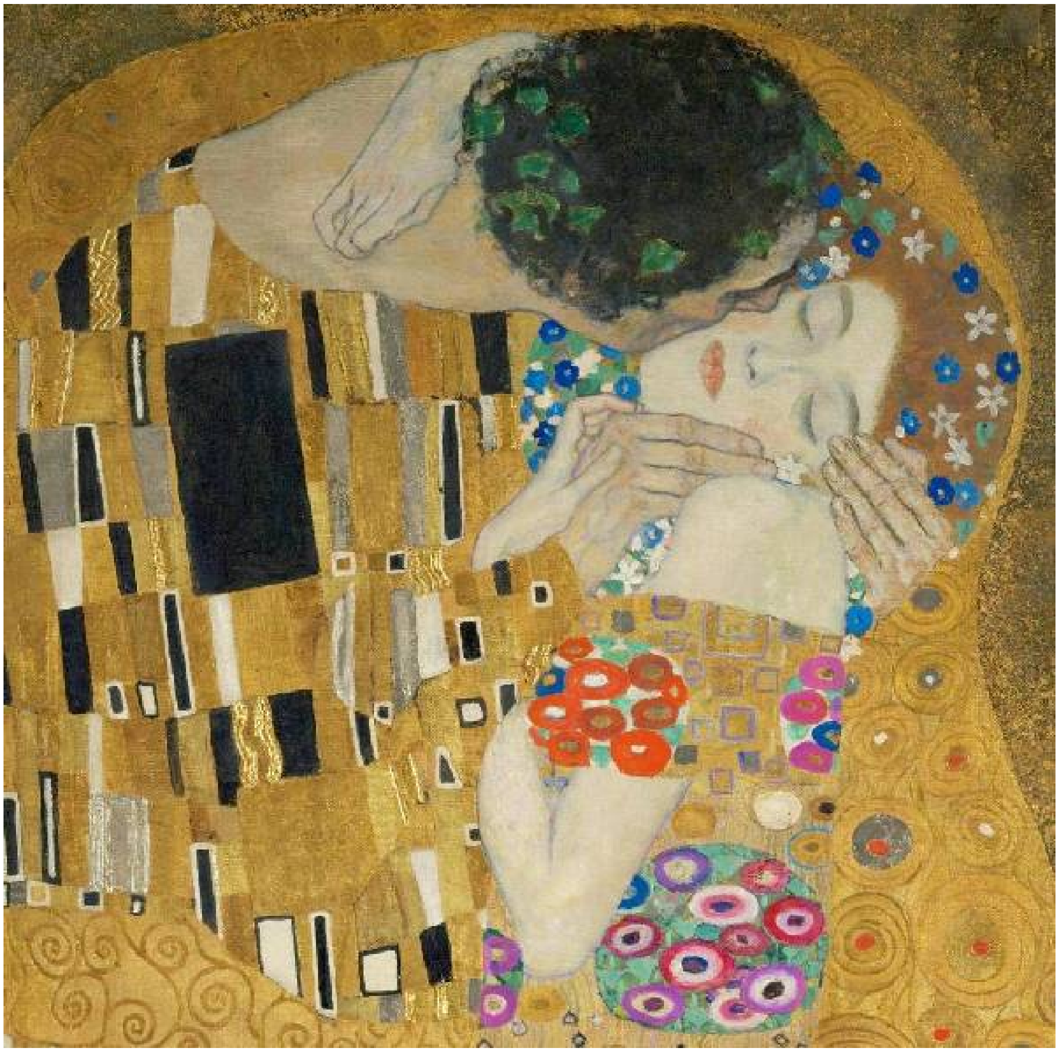
In the composition, a perfect square, the couple's bodies are entwined in elaborate robes, decorated in a style influenced by both linear constructs of the contemporary Jugendstil style and the organic forms of the earlier Arts and Crafts movement. Now housed in the Österreichische Galerie Belvedere museum in the Belvedere palace, Vienna, *The Kiss* is widely considered a masterpiece of the early modern period and Klimt's most famous work.

The use of gold leaf recalls medieval "gold-ground" paintings and illuminated manuscripts, as well as earlier mosaics, whilst the spiral patterns in the clothes recall Bronze Age art and the decorative tendrils seen in Western art since before classical times. The man's head appears very close to the top of the canvas, unlike traditional Western compositions, reflecting the influence of Japanese prints, as does the very simplified frieze-like composition. *The Kiss* owes much to the Byzantine mosaics in Ravenna that Klimt had seen on his travels in Italy. The use of gold for the figure, the background and the fragmenting of forms into small patterns are strongly reminiscent of the mosaic technique.

The two figures are situated at the edge of a patch of flowery meadow. The man wears a robe with black and white rectangles, irregularly placed on gold leaf decorated with spirals. He wears a crown of vines, while the woman is depicted in a tight-fitting dress with flower-like oval motifs on a background of parallel wavy lines. Her hair is sprinkled with flowers and is worn in a fashionable upsweep, forming a halo-like circle that accentuates her face, further enhanced by a necklace of flowers. The symbols used to represent man and woman are diametrically opposed.

It is believed that Klimt himself and his life-long companion Emilie Flöge modelled for the painting, though there is no evidence to substantiate this theory. Others suggest the female was the model known as 'Red Hilda', bearing a strong resemblance to the model in *Goldfish* and *Danaë*.


GUSTAV
KLIMT



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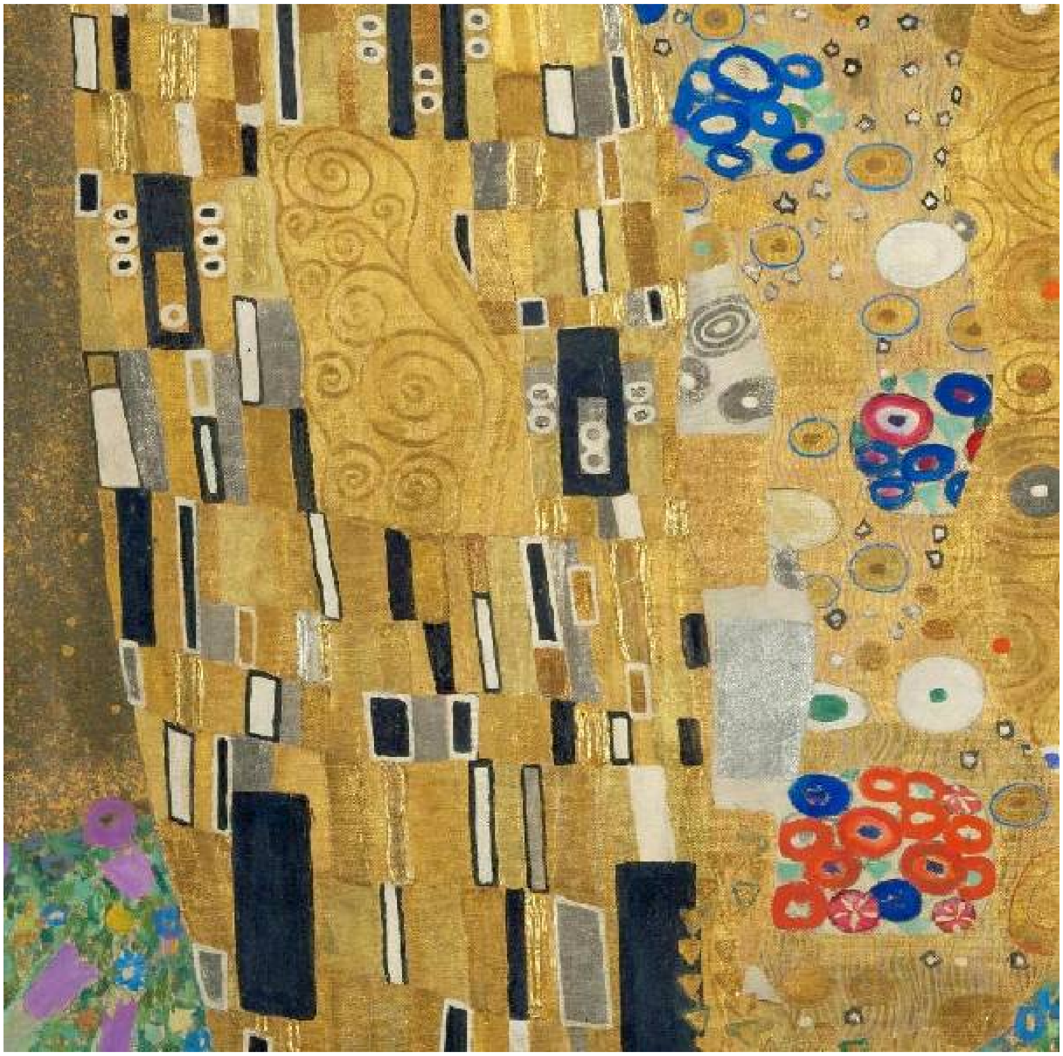

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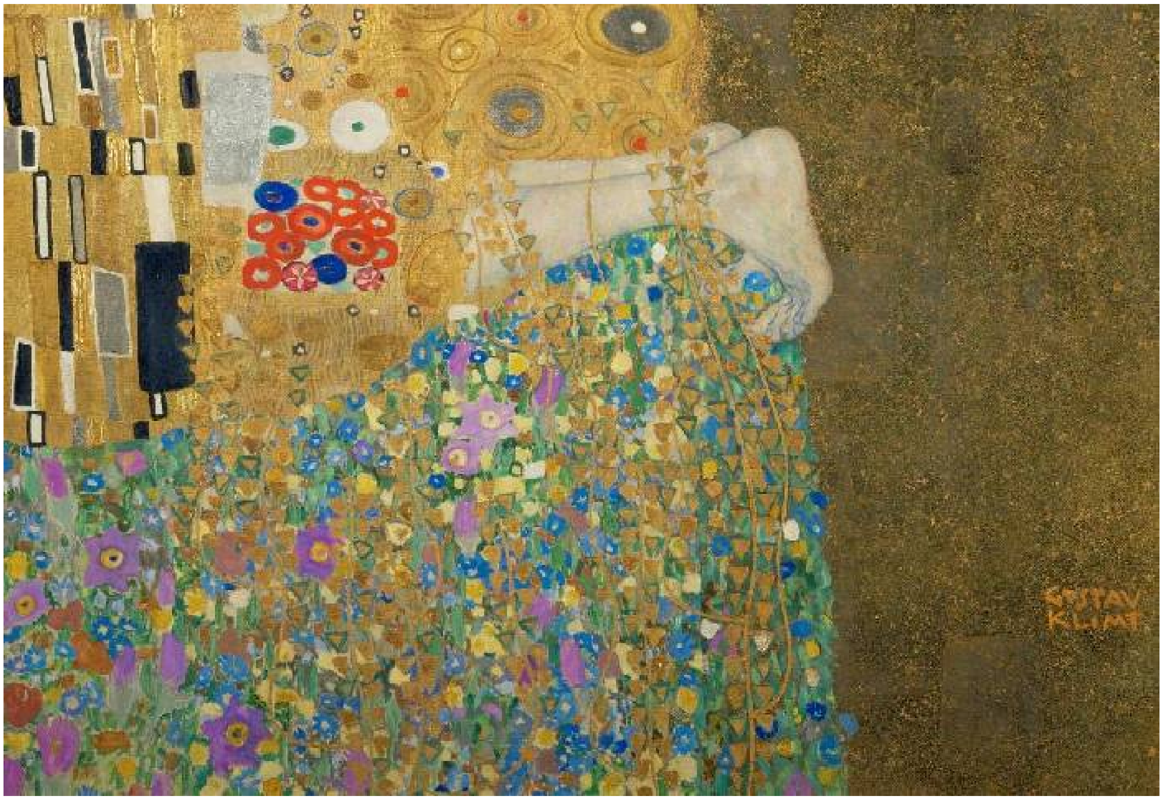
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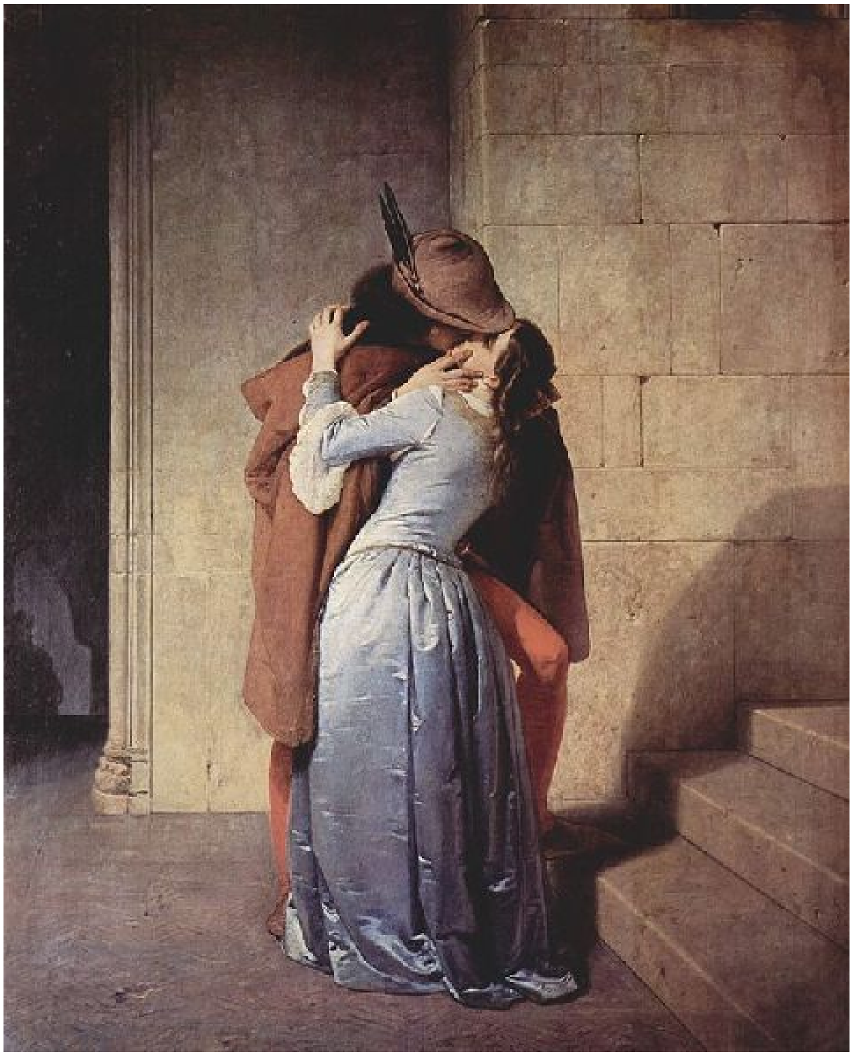
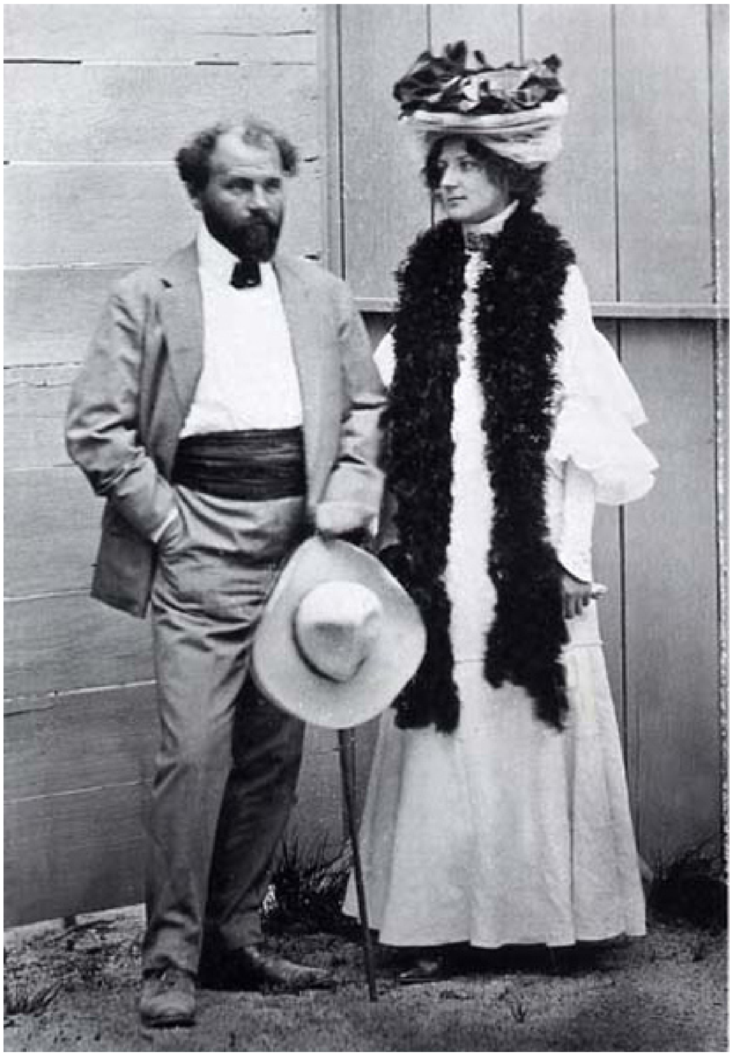


The Kiss by Francesco Hayez, 1859 — a possible source of inspiration



Emilie Floge and Gustav Klimt, c.1905

Portrait of Wally by Egon Schiele

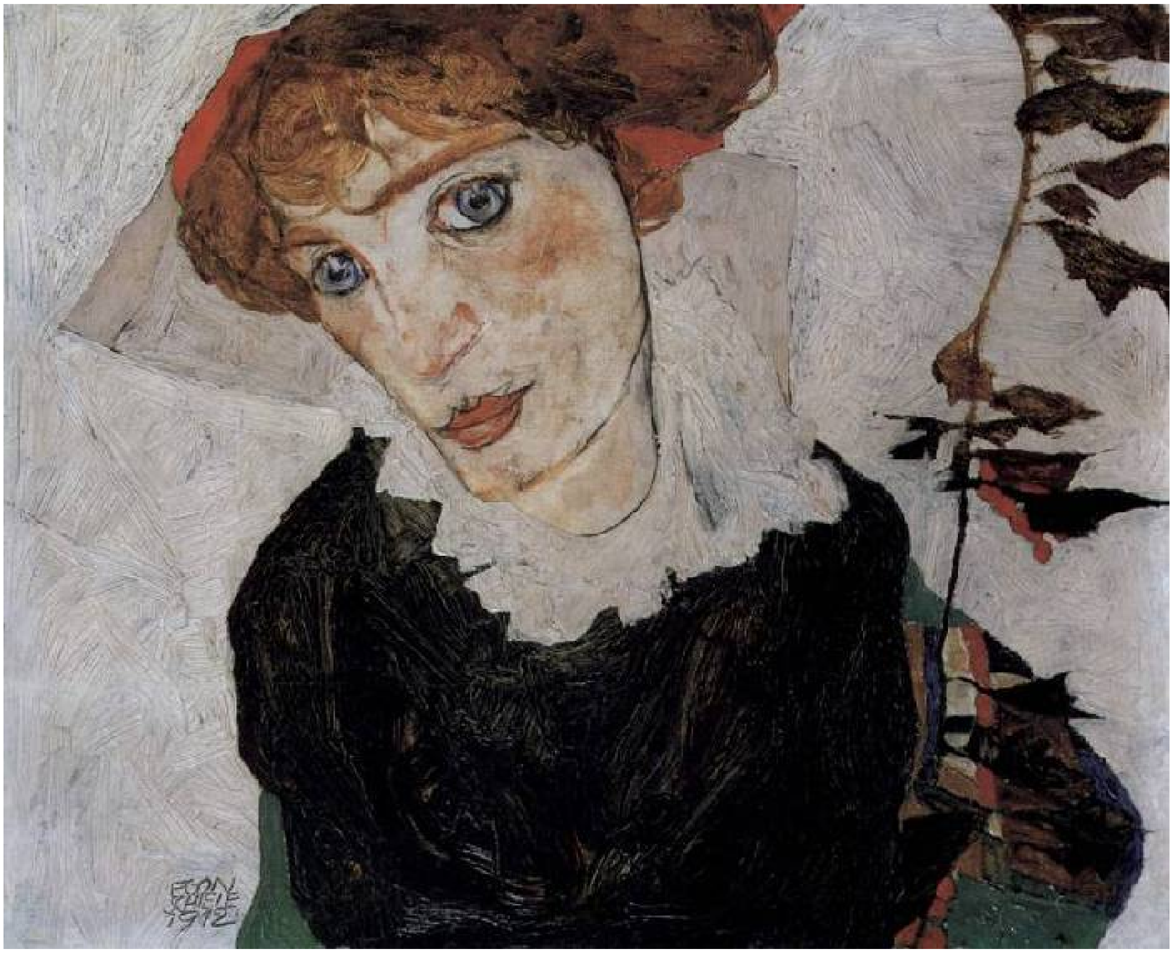
Egon Schiele (1890-1918) was an Austrian painter and protégé of Gustav Klimt, who went on to establish himself as a major figurative painter of the early twentieth century. His work is noted for its intensity and raw sexuality, and the many self portraits the artist produced. The twisted body shapes and the expressive line that characterise Schiele's paintings and drawings mark the artist as an early exponent of Expressionism — a modernist movement, originating in Germany at the beginning of the century. The typical trait of Expressionism is to present the world solely from a subjective perspective, distorting it radically for emotional effect in order to evoke moods or ideas. Expressionist artists sought to express the meaning of emotional experience rather than physical reality.

The model for Schiele's *Portrait of Wally* (1912) was Walburga Neuzil, a woman he met in 1911 when he was twenty-one and she was four years younger. She became his lover and model for several years, depicted in a number of Schiele's most striking paintings. Very little is known of Neuzil; she may have previously modelled for Gustav Klimt and may have been one his mistresses too. Schiele and Wally wanted to escape what they perceived as the claustrophobic Viennese milieu, and went to the small town of Český Krumlov (Krumau) in southern Bohemia. Although Krumau was the birthplace of Schiele's mother, he and his lover were driven out of the town by the residents, who strongly disapproved of their lifestyle which included his alleged employment of the town's teenage girls as models.

Together they moved to Neulengbach, 35 km west of Vienna, seeking inspirational surroundings and an inexpensive studio in which to work. As it was in the capital, Schiele's studio became a gathering place for Neulengbach's delinquent children. The artist's way of life aroused much animosity among the town's inhabitants, and in April 1912 he was arrested and jailed for seducing a young girl below the age of consent, and more than a hundred of his drawings were seized as pornographic. Although the charge of seduction was dropped, he was found guilty of exhibiting erotic drawings in a place accessible to children and sentenced to three additional days in jail, besides the three weeks already served.

Painted during this tine, the famous portrait of Wally depicts the sitter gazing out of the painting with wide-open, outsized eyes. It offers a balanced composition and was produced as a counterpart to the *Self Portrait with Chinese Lantern Fruit*, which Schiele created around the same time. Wally is represented surrounded by an aura of melancholy, perhaps hinting at the imminent end of their relationship. In June 1915 Schiele married Edith Harms, the daughter of a master locksmith who lived nearby, and Harms quite understandably demanded that Schiele end his relationship with Wally. It is said that in their final conversation, held at a Viennese coffeehouse, Schiele suggested to Wally that they take a vacation together at least once a year. This was unacceptable to both women. Wally decided to start her life again, beginning training as a nurse. Leaving Vienna in 1917 to work in Dalmatia, she died of scarlet fever on Christmas Day the same year. After their separation, Schiele never saw her again.

The portrait of Wally was obtained by Rudolf Leopold in 1954 and became part of the collection of the Leopold Museum when it was established by the Austrian government, purchasing 5,000 pieces that Leopold had owned. Near the end of a 1997-1998 exhibit of Schiele's work at the Museum of Modern Art in New York City, the painting's ownership history was revealed in an article published in *The New York Times*. After the publication, the heirs of Lea Bondi Jaray, to whom the painting had belonged before World War II, contacted the New York County District Attorney who issued a subpoena forbidding its return to Austria. The work was tied up in litigation for years by Bondi's heirs, who claimed it was Nazi plunder and should have been returned to them. In July 2010, the Leopold Museum agreed to pay $19 million to Bondi's heirs under an agreement that would address all outstanding claims on the painting.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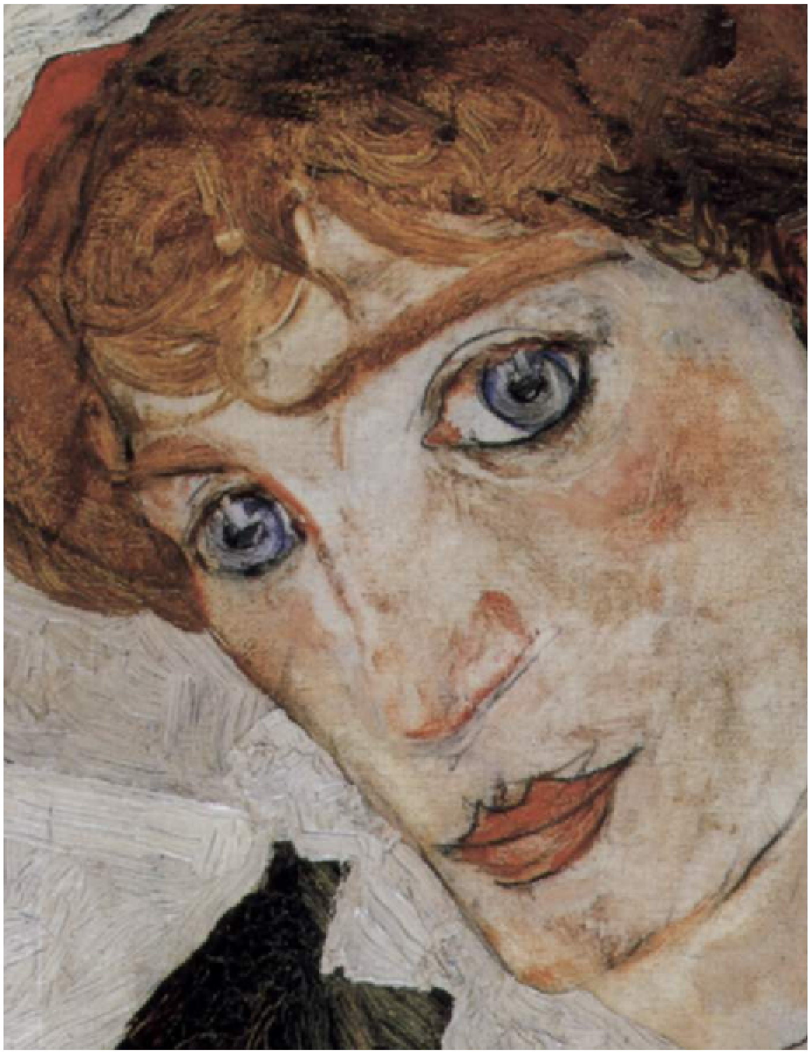
SCHIELE
1912



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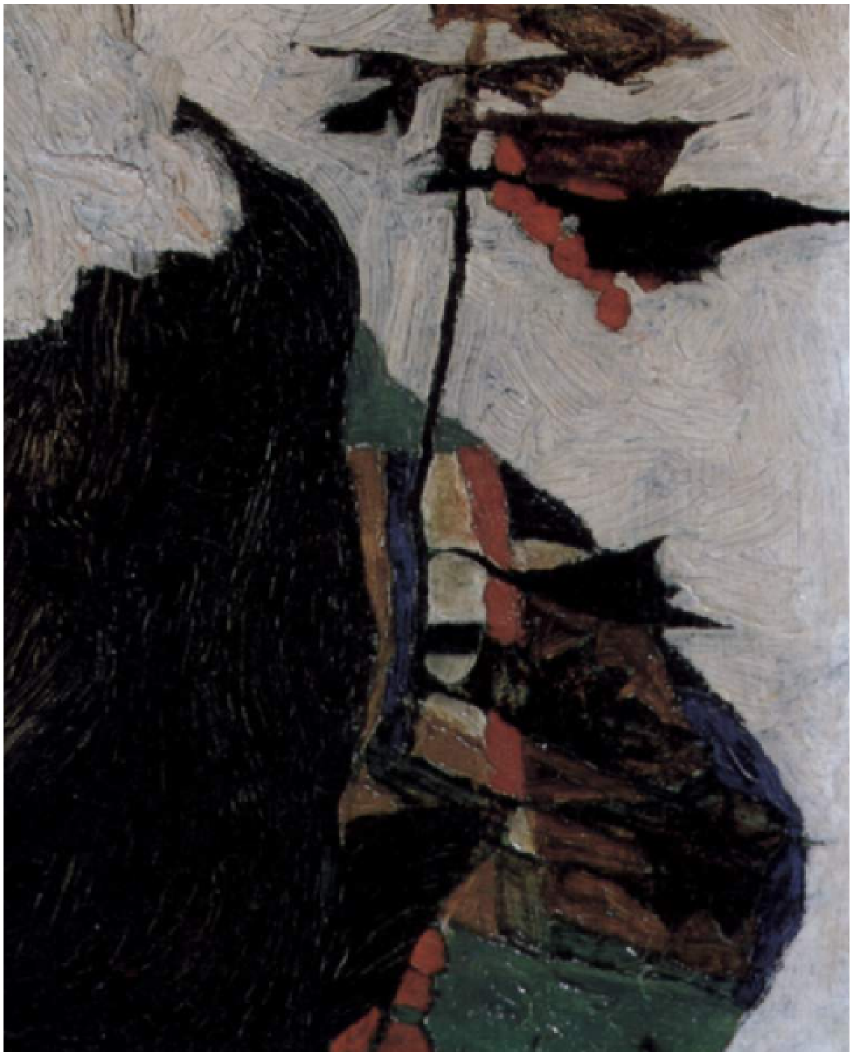

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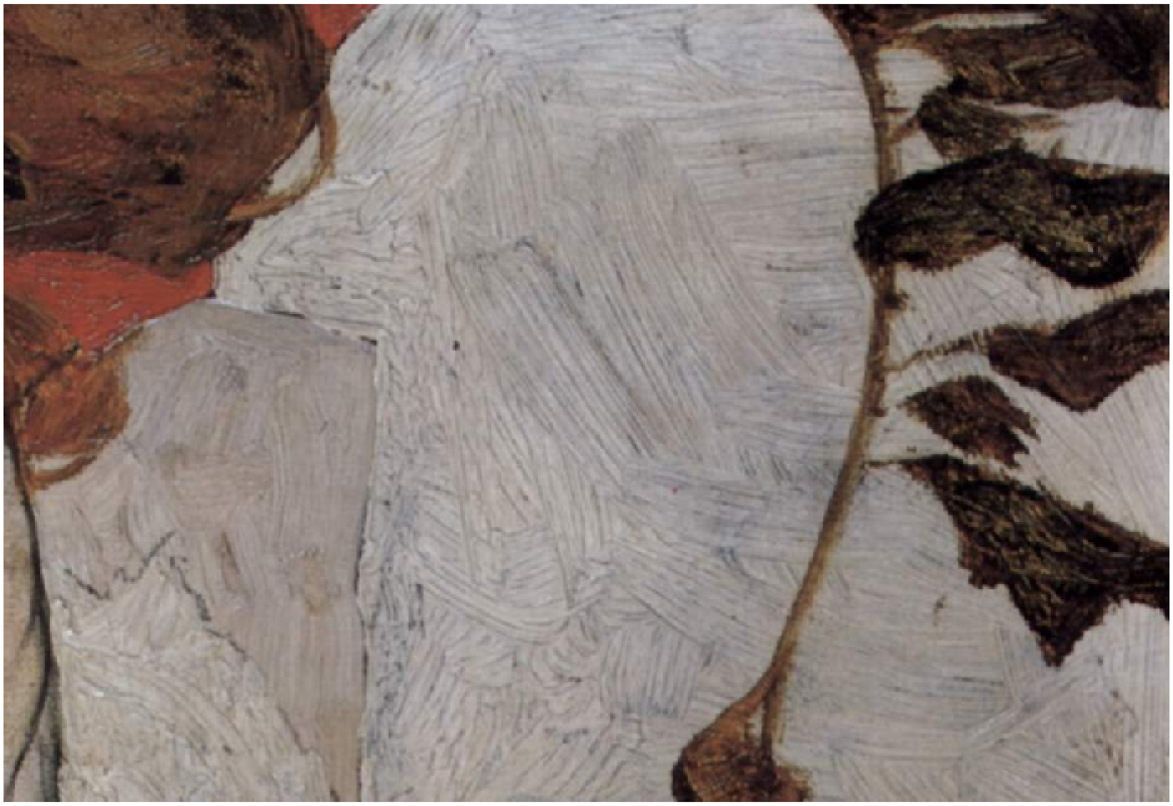

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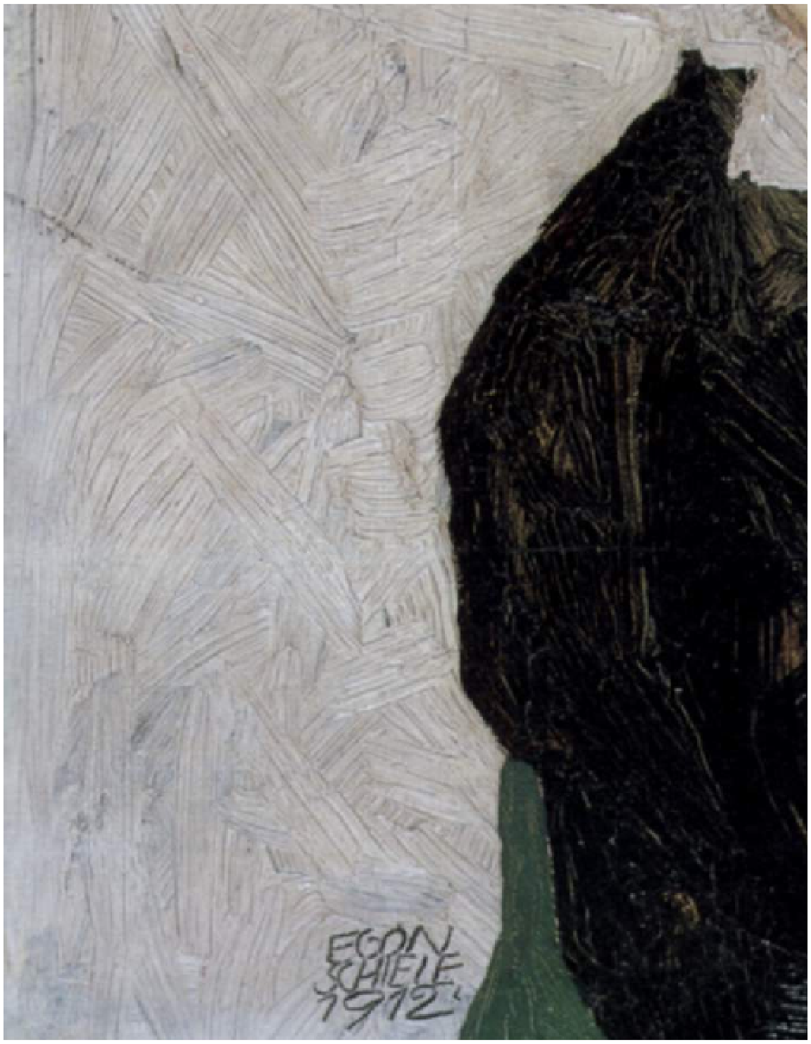
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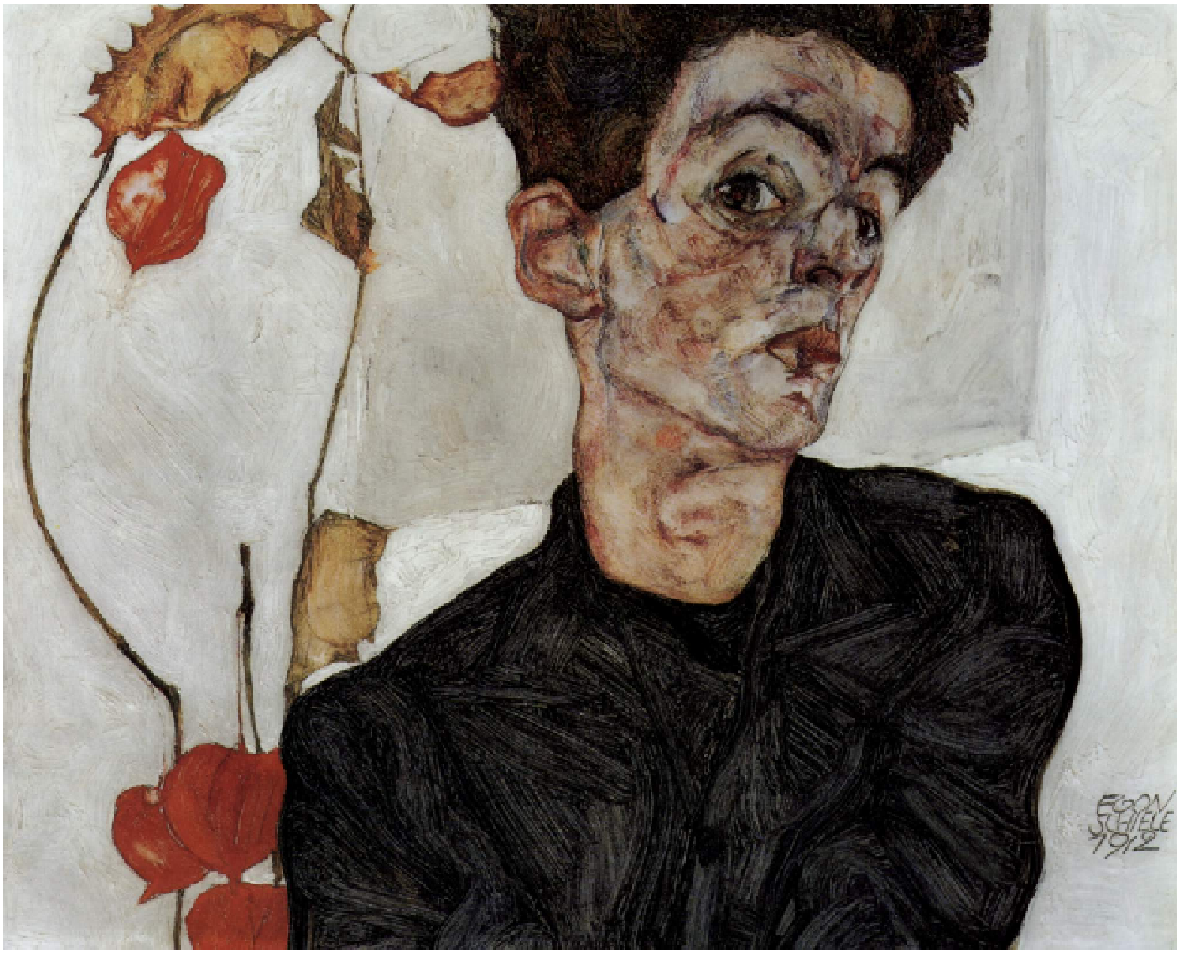

EGON
SCHIELE
1912

'Self Portrait with Chinese Lantern Fruit', 1917

EGON SCHIELE 1914
ANT JOS

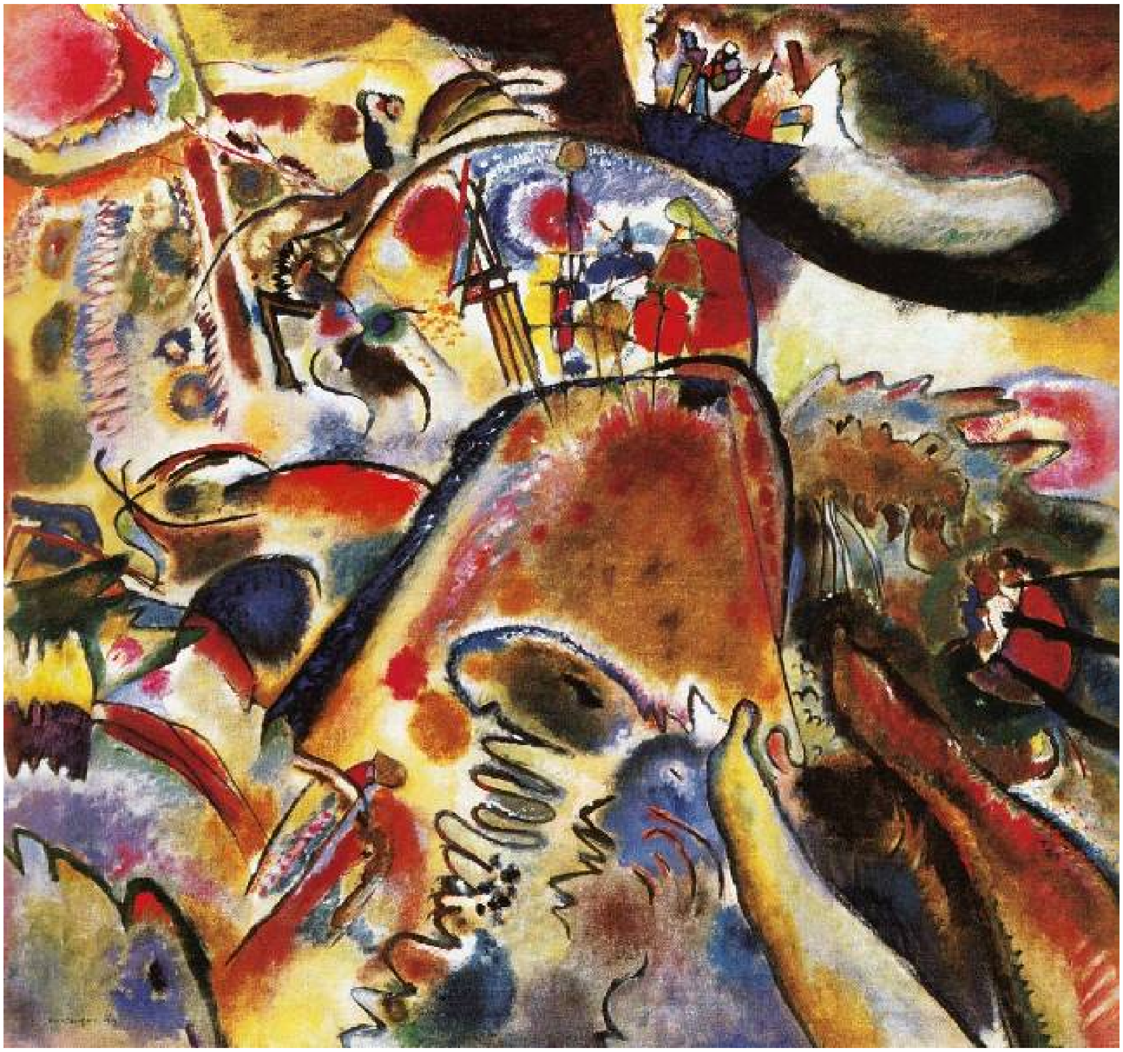
Photograph of Egon Schiele, 1914

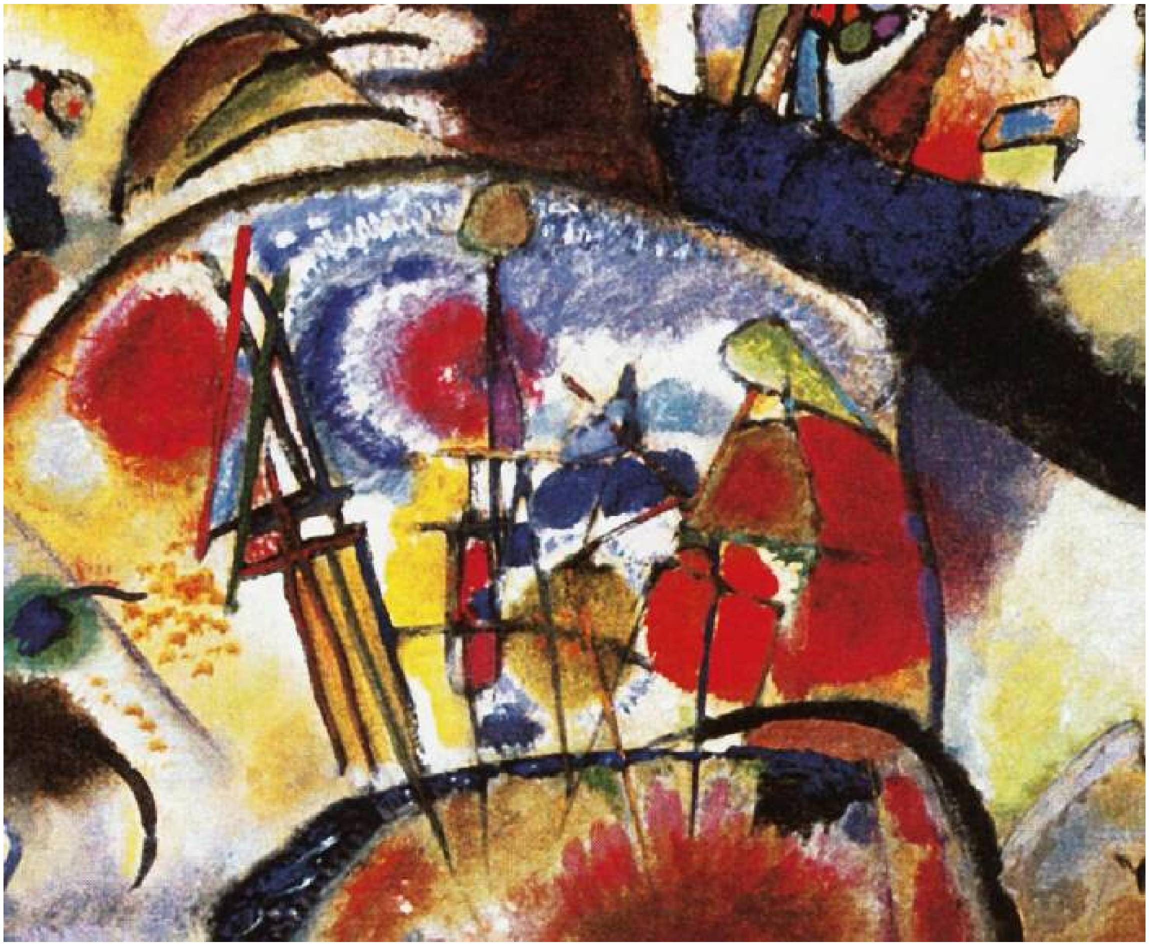
Small Pleasures by Wassily Kandinsky

The Russian artist Wassily Kandinsky (1866-1944) is credited as one of the principle innovators of pure abstraction in modern painting. After successful avant-garde exhibitions, he founded the influential Munich group *Der Blaue Reiter* (The Blue Rider), where he developed his completely abstract painting style. His forms evolved from fluid and organic to geometric and, finally, pictographic shapes. Kandinsky was unsympathetic to the official theories on art in Communist Moscow, and returned to Germany in 1921. There, he taught at the Bauhaus school of art and architecture from 1922 until the Nazis closed it in 1933. He then moved to France, where he lived for the rest of his life, becoming a French citizen in 1939 and producing some of his most prominent art.

Now housed in New York's Solomon R. Guggenheim Museum, the 1913 large canvas *Small Pleasures* was produced at a busy time in the artist's life, when he was organising exhibitions and continuing to further develop his new means of abstract expression in painting. *Small Pleasures* is centred upon two hills, each crowned by a citadel. On the right-hand side there is a boat with three oars, which is riding a storm under a threatening black cloud. To the bottom left a couple is depicted at a steep angle to the hill and above them three horsemen can be seen at full gallop, while the fiery sun obtrudes the corner. The actual interpretation of these elements has been the subject of much debate since the recent discovery of an unpublished essay on the painting by Kandinsky in June 1913. It appears to discourage the irony which some have read into an imagined discrepancy between the title and the painting, nullifying the heavy apocalyptic signification of the imagery. In the essay Kandinsky even writes of the 'joyfulness' of execution he felt at the time. Therefore, the painting is now viewed as a celebration of Kandinsky's style during this period, affirming the spiritual and practical pleasures he manifestly derived from painting, 'pouring a lot of small pleasures on to the canvas'.

Though *Small Pleasures* has a chaotic appearance, it was in no means a product of spontaneity. The various modes of paint application and the complexity of pigment selection were planned with much forethought. The way colours are washed and blurred together and are seldom contained by bounding lines is typical of the artist’s work at this time. The predominantly curvilinear aspect of the work, however, is undermined by the angular geometry of the citadel, perhaps hinting at Kandinsky’s later Bauhaus style. There are few monochrome patches in the composition, underlining the large scale of execution and great pleasure he took in his work. He wrote of the ‘fine, very fine lines’ scrupulously worked in with an extra-thin brush, and of his successful suppression of ‘lustre’ from the gold and silver areas.





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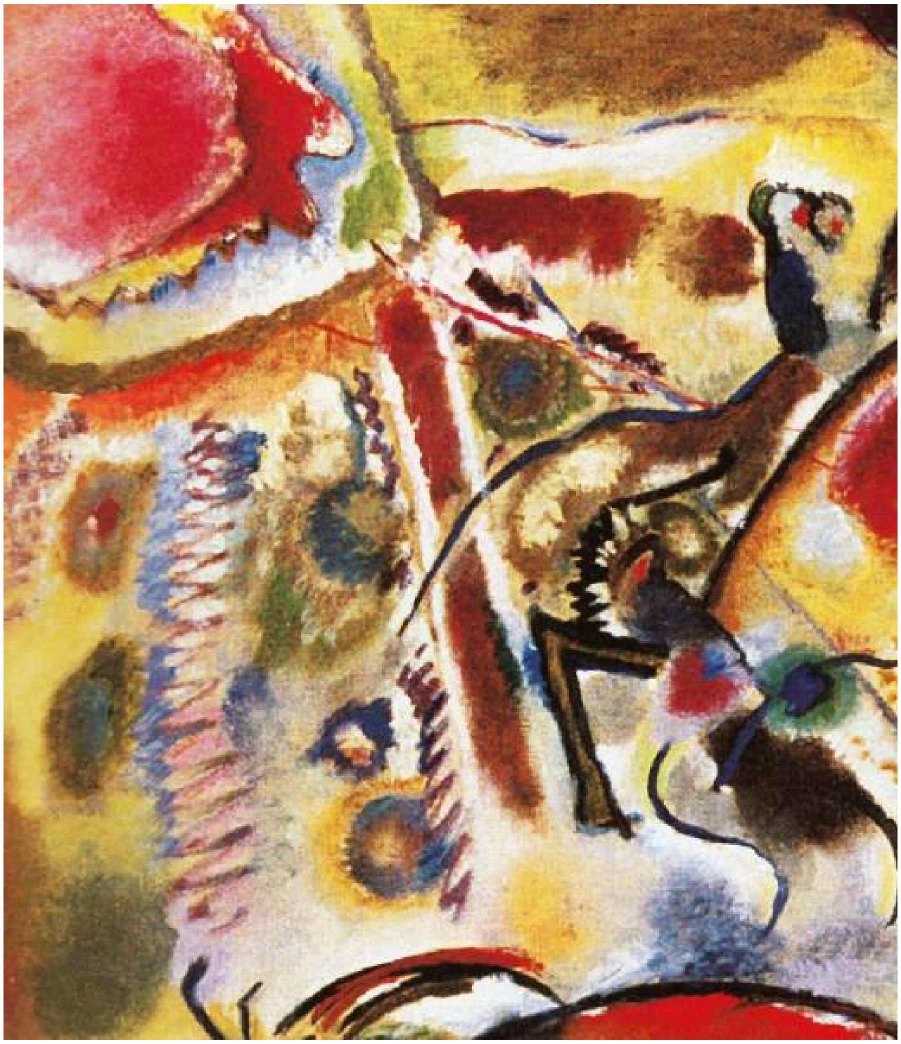

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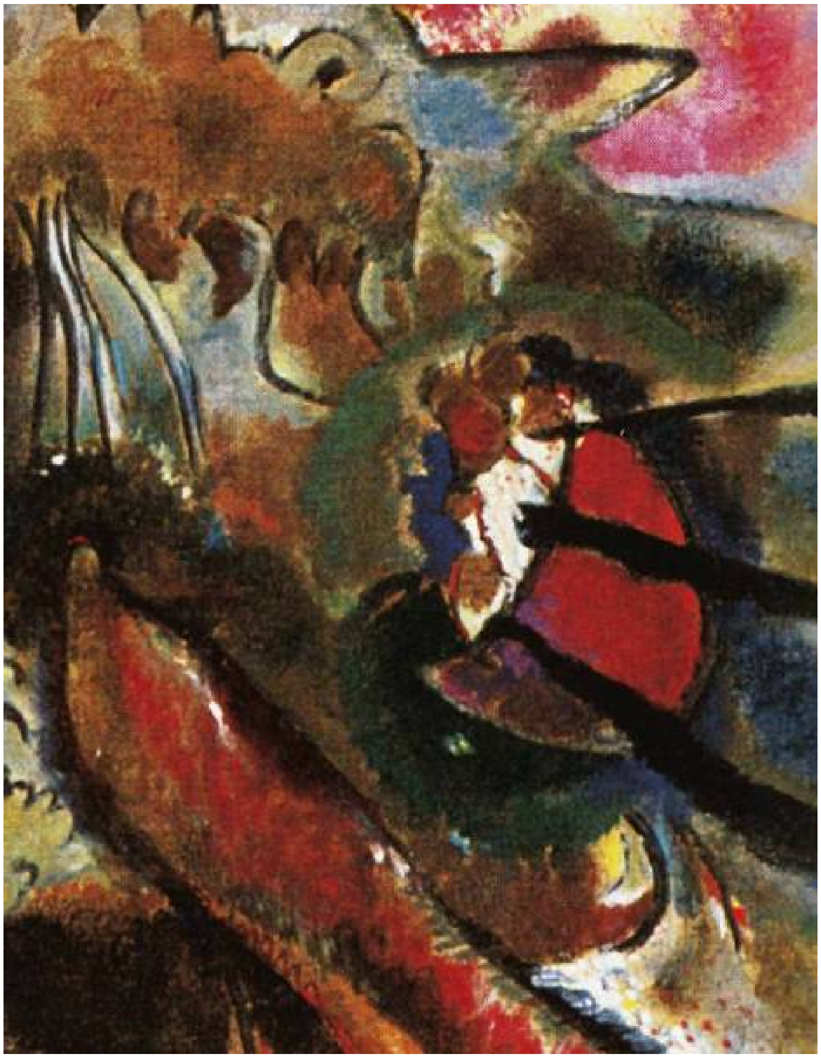

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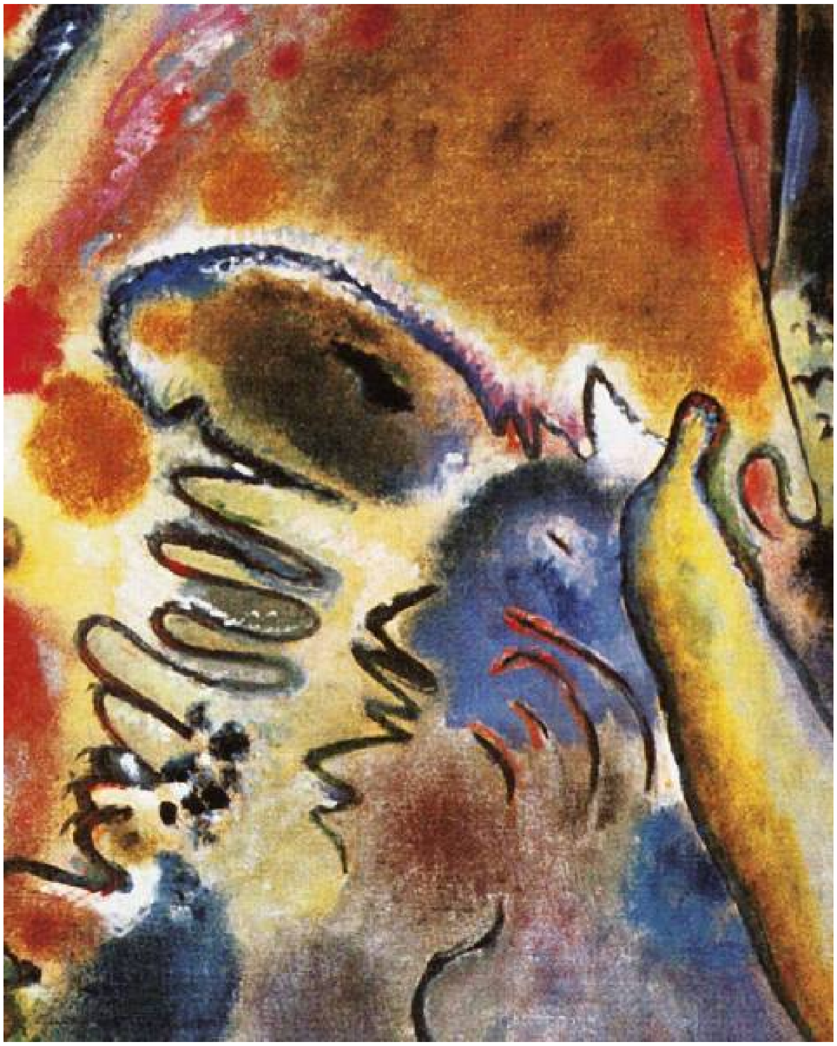


Detail

Kandinsky, 1905

Seated Nude by Amedeo Modigliani

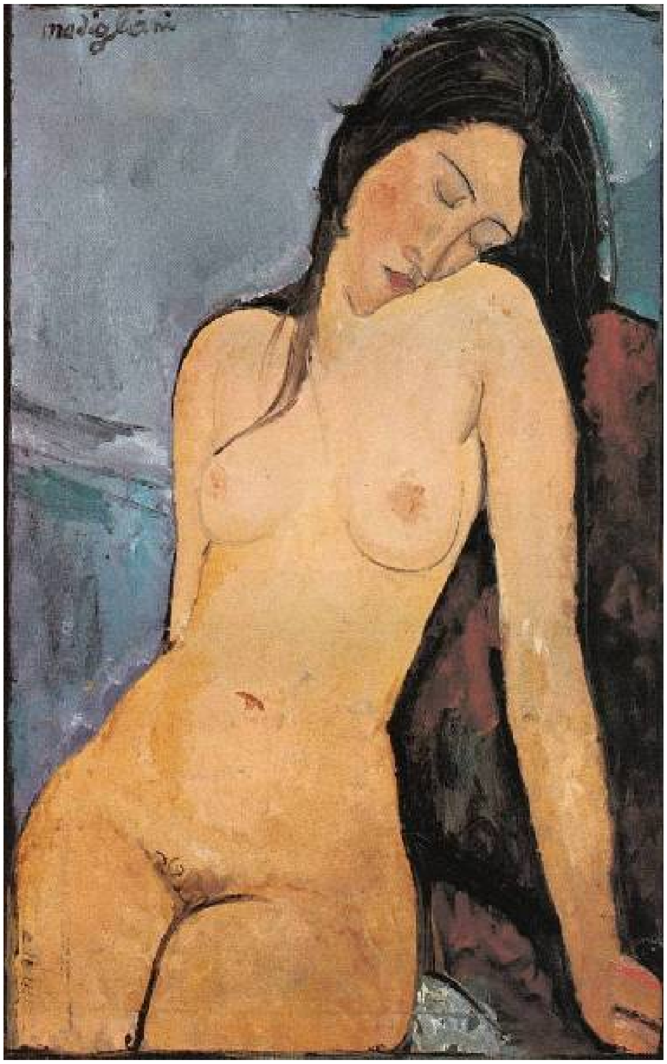
The Italian painter and sculptor Amedeo Modigliani (1884-1920) worked mainly in France throughout his short, yet prolific career. He is known for portraits and nudes in a modern style characterised by elongation of faces and figures, which were not received well during his lifetime, but later won critical acclaim. Modigliani spent his youth in Italy, where he studied the art of antiquity and the Renaissance until he moved to Paris in 1906. There he came into contact with prominent artists such as Pablo Picasso and Constantin Brâncuși.

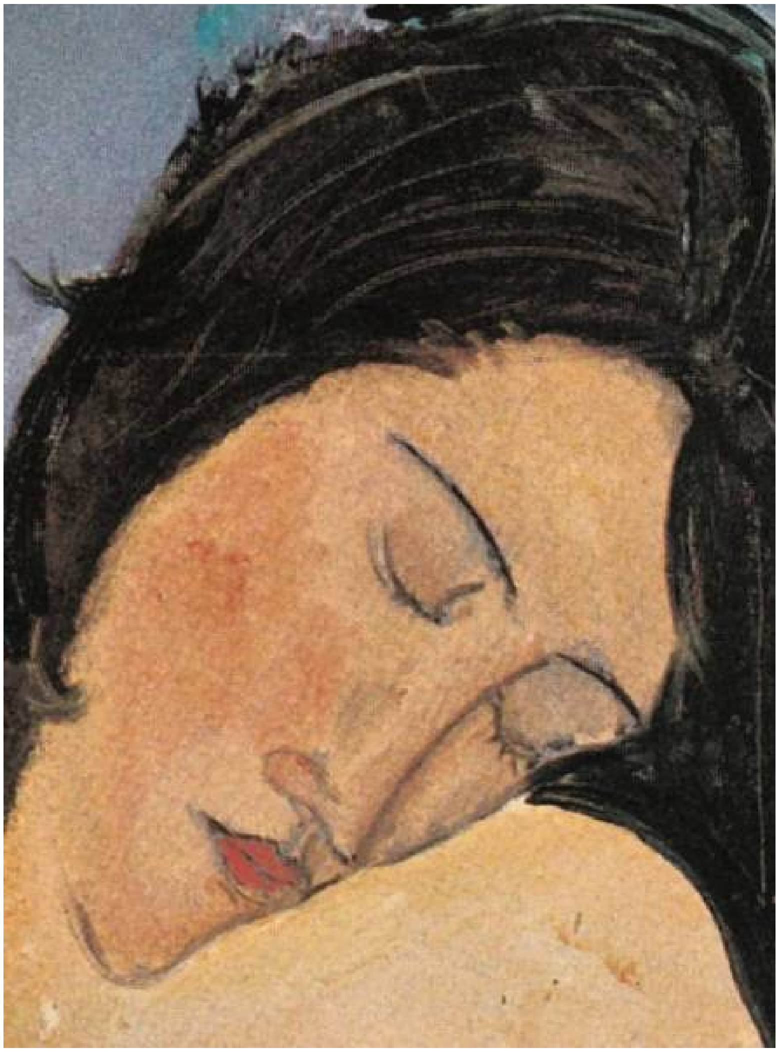
The several dozen nudes Modigliani painted between 1916 and 1919 constitute many of his best known works. They were commissioned by Modigliani’s dealer and friend Léopold Zborowski, who lent the artist use of his apartment, supplied models and painting materials, and paid him between fifteen and twenty francs each day for his work. The paintings from this arrangement were thus different from his previous depictions of friends and lovers in that they were funded by Zborowski, either for his own collection, or as a favour to his friend or with an eye to their commercial potential.

Modigliani’s *Seated Nude* of 1916 is perhaps the artist’s most beautiful nude painting and is believed to represent Iris Tree (1897-1968), an English poet, actress and artists’ model, who was often described as a bohemian, an eccentric, a wit and something of an adventuress. Tree was highly sought after by artists as a model, being painted by Augustus John, simultaneously by Duncan Grant, Vanessa Bell and Roger Fry. She was notorious at the time for her bobbed hair, unconventional clothing and boisterous behaviour, causing much scandal. Studying at the Slade School of Art, Tree contributed verse to the 1917 Sitwell anthology Wheels; her published collections were *Poems* (1920) and *The Traveller* and *Poems* (1927).

The portrait is notable for its delicate handling of line, portrayed as heavy in places and unbroken in others. A strong outline surrounds the entire painting, unifying it with the pronounced black outline of the sitter.

Unlike many of the other nudes, the woman looks down, her eye appearing closed, adding to the voyeuristic impression of viewing the painting.


modigliani



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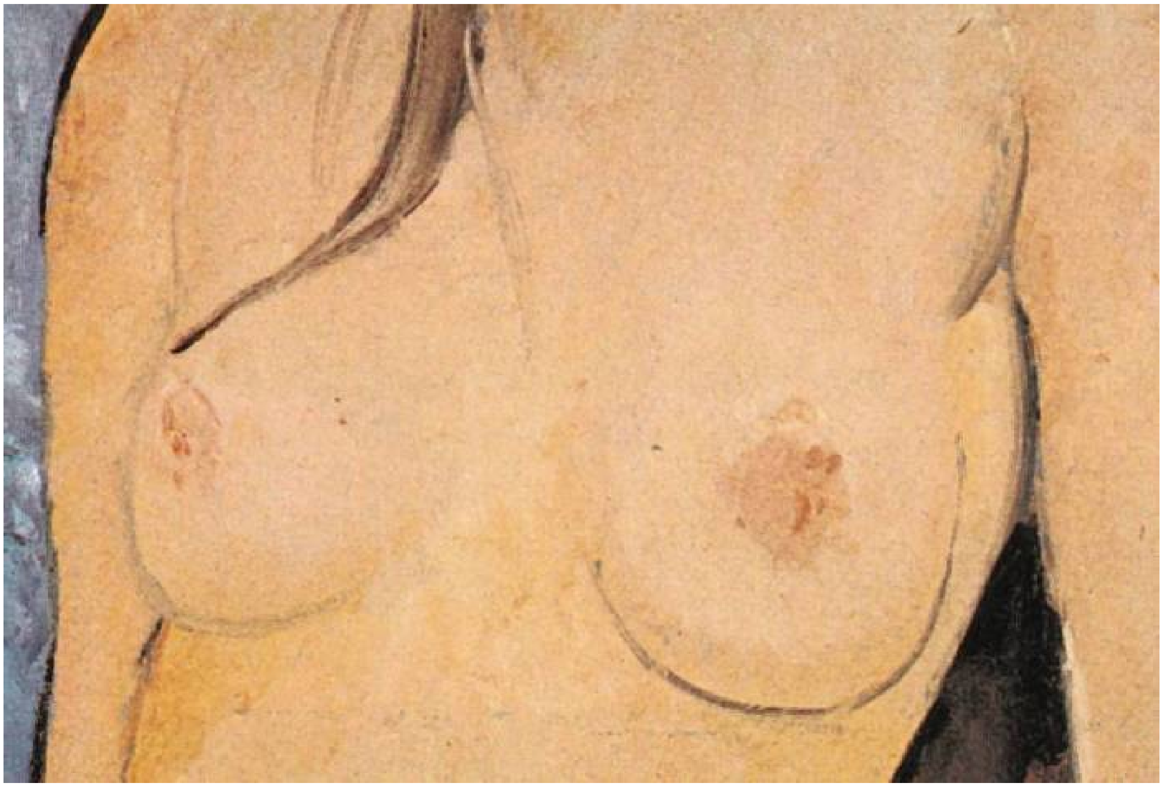

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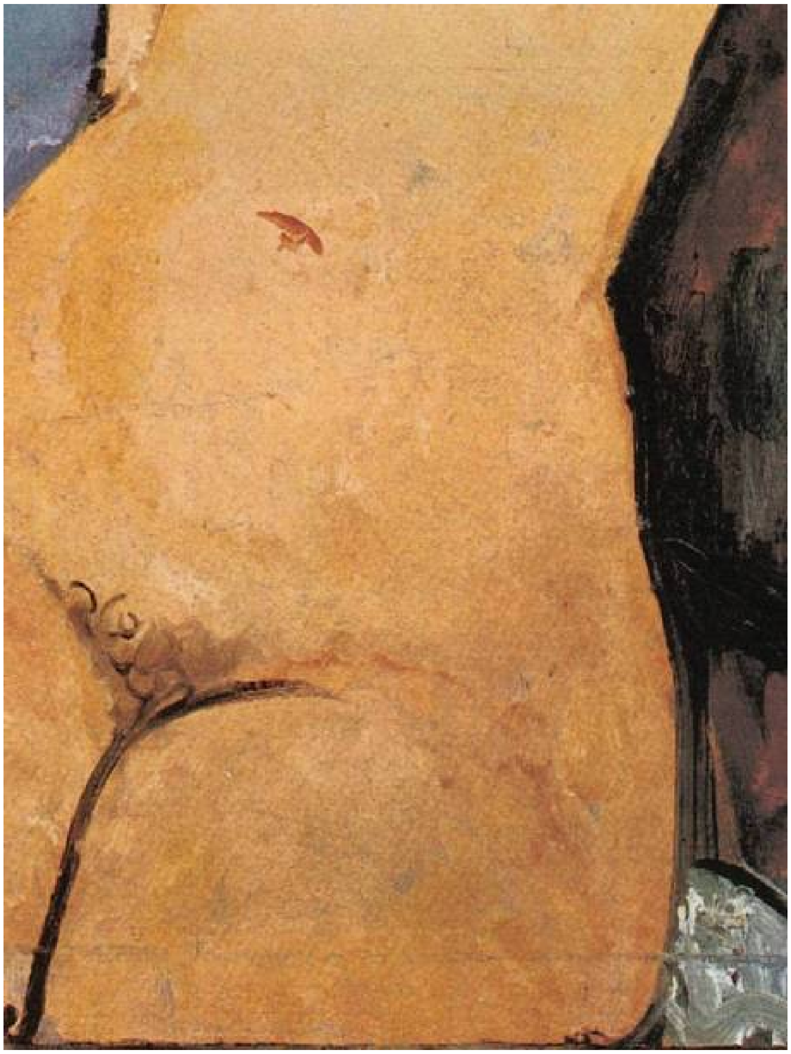

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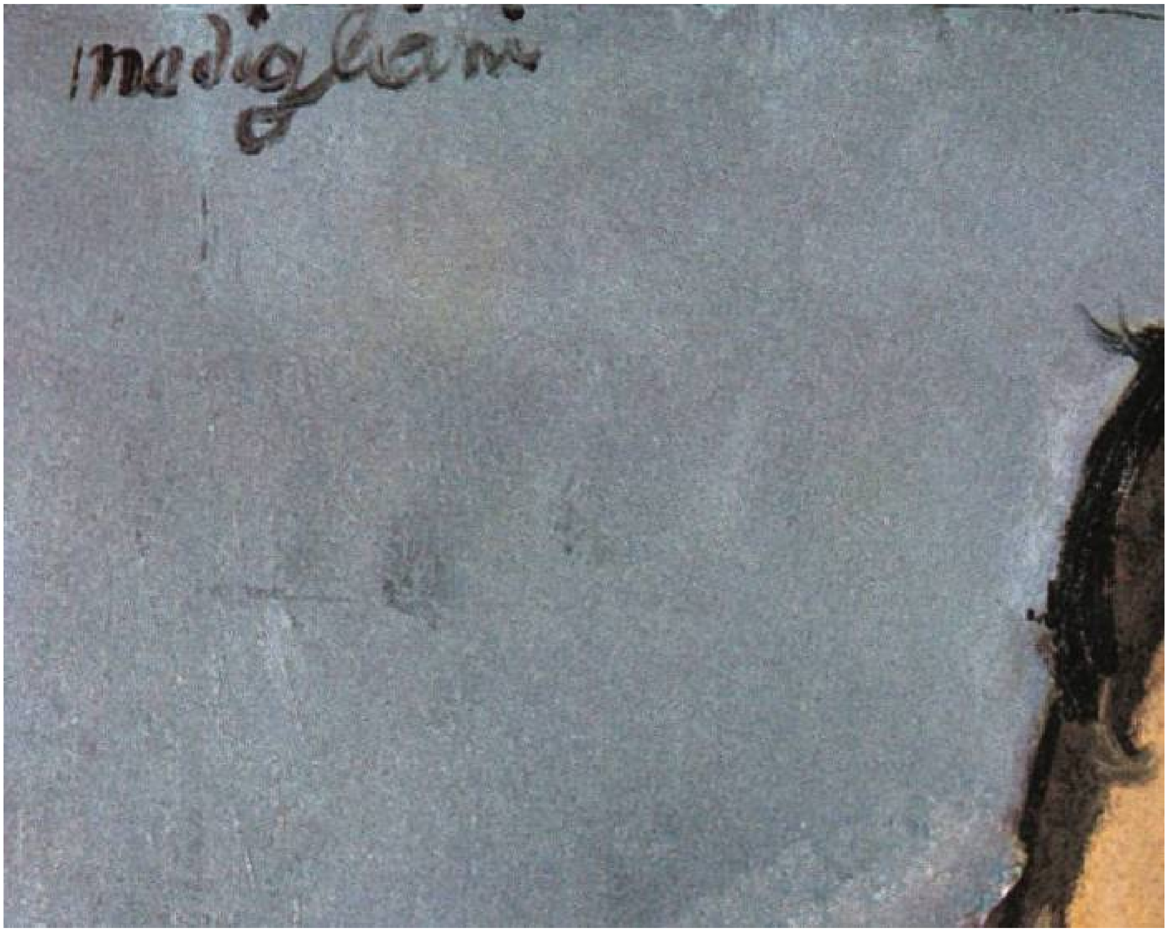
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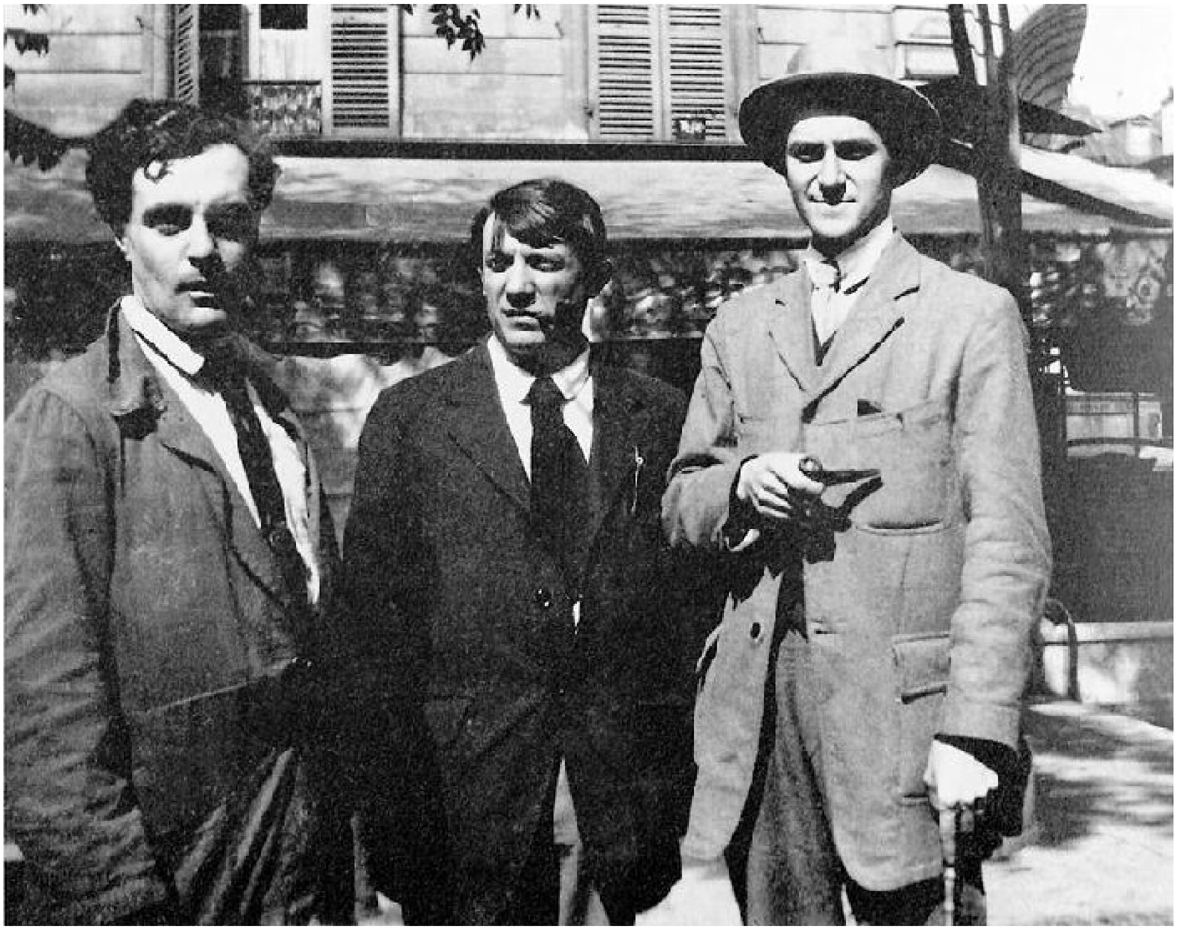
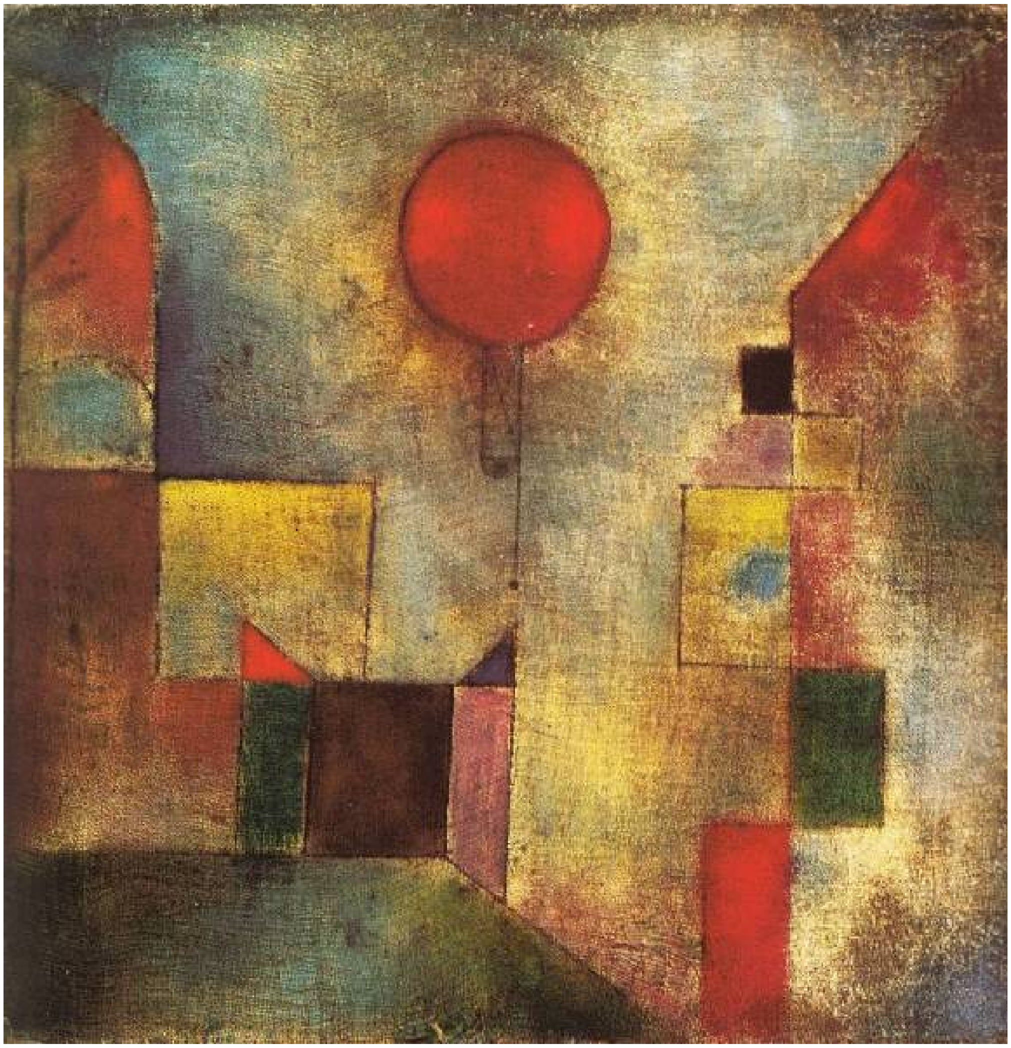


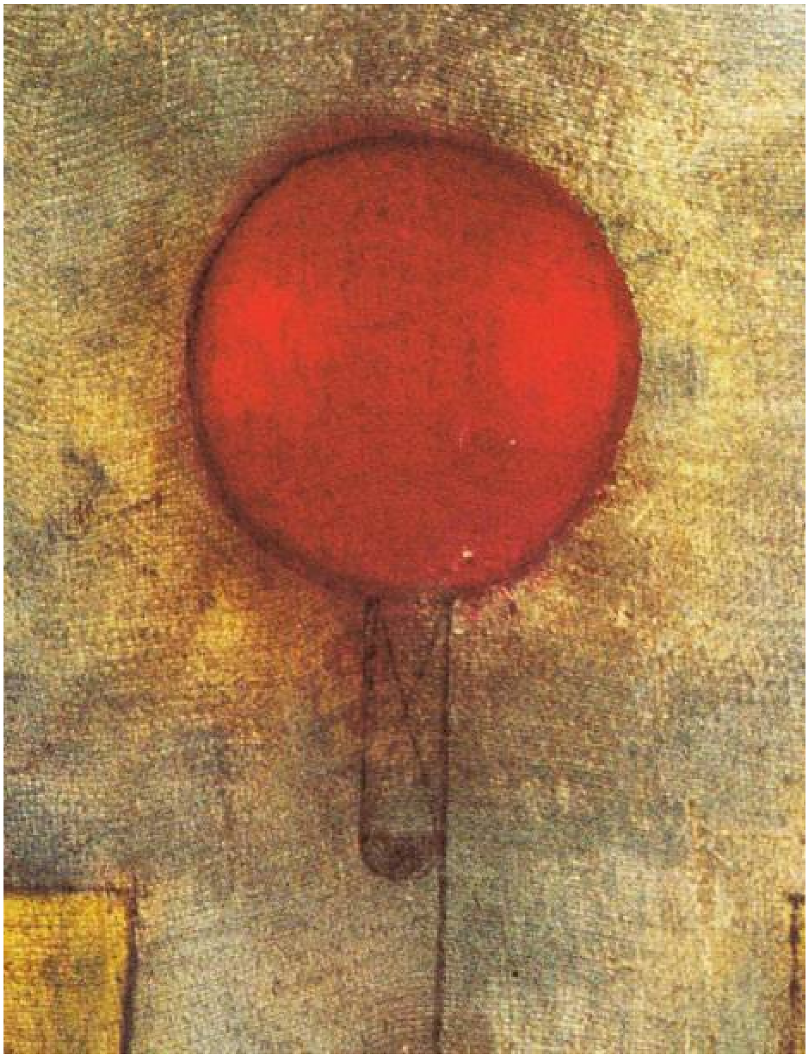
Modigliani, Pablo Picasso and André Salmon, 1916

Red Balloon by Paul Klee

Paul Klee (1879-1940) was a Swiss-German artist, whose highly individual style was influenced by Expressionism, Cubism and Surrealism. Klee was a natural draftsman, who experimented with and deeply explored colour theory, writing about the subject extensively. Along with his colleague, Russian painter Wassily Kandinsky, Klee taught at the Bauhaus school of art, design and architecture. His works reflect his dry humour and almost childlike perspective, demonstrating his personal moods and beliefs, and his love for music.

Red Balloon (1922) presents a cluster of delicately coloured floating geometric shapes, against a mysterious cityscape. Painted with oil on muslin, the image is now held in the Solomon R. Guggenheim Museum, New York. The circular form of the balloon is effectively emphasised through the use of straight lines in the rest of the pictorial elements, conjuring a dream-like narrative. The forms represented are portrayed in a delicate manner with imprecise lines, while the colours gently recede, creating a calming and airy impression. Klee was keen to use new methods and techniques to create vivid impressions in his work, which can be seen in *Red Balloon* by the juxtaposition of straight lines against the uncustomary weave of the muslin background.





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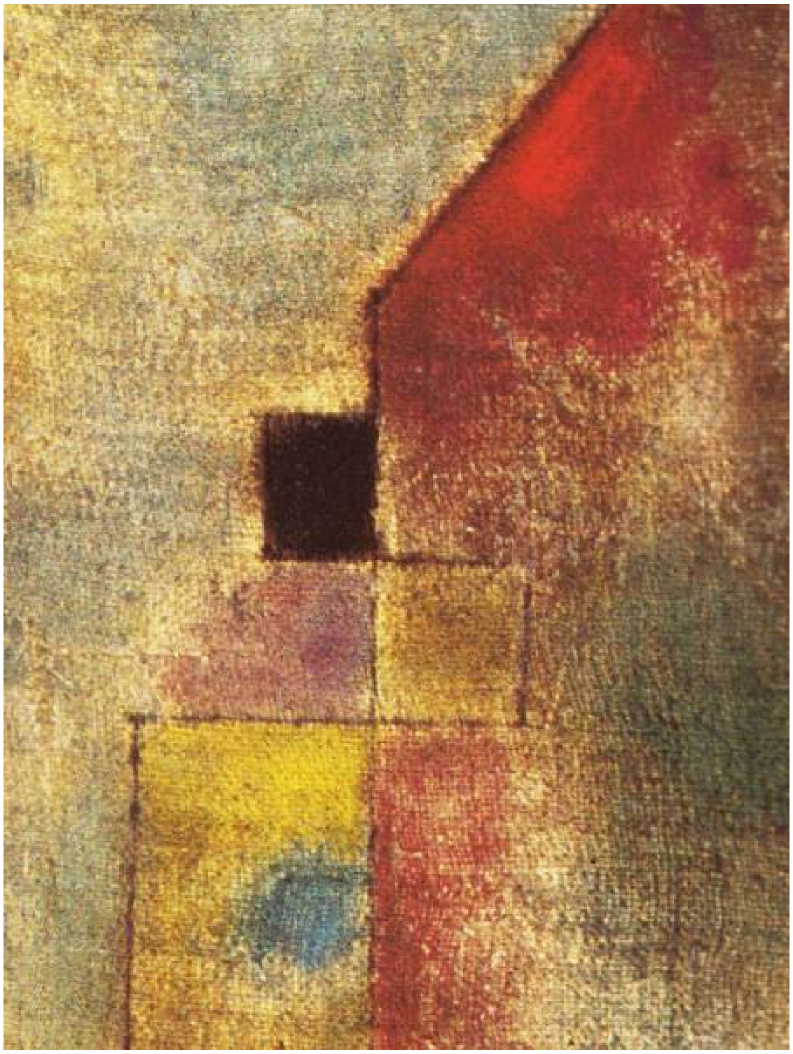

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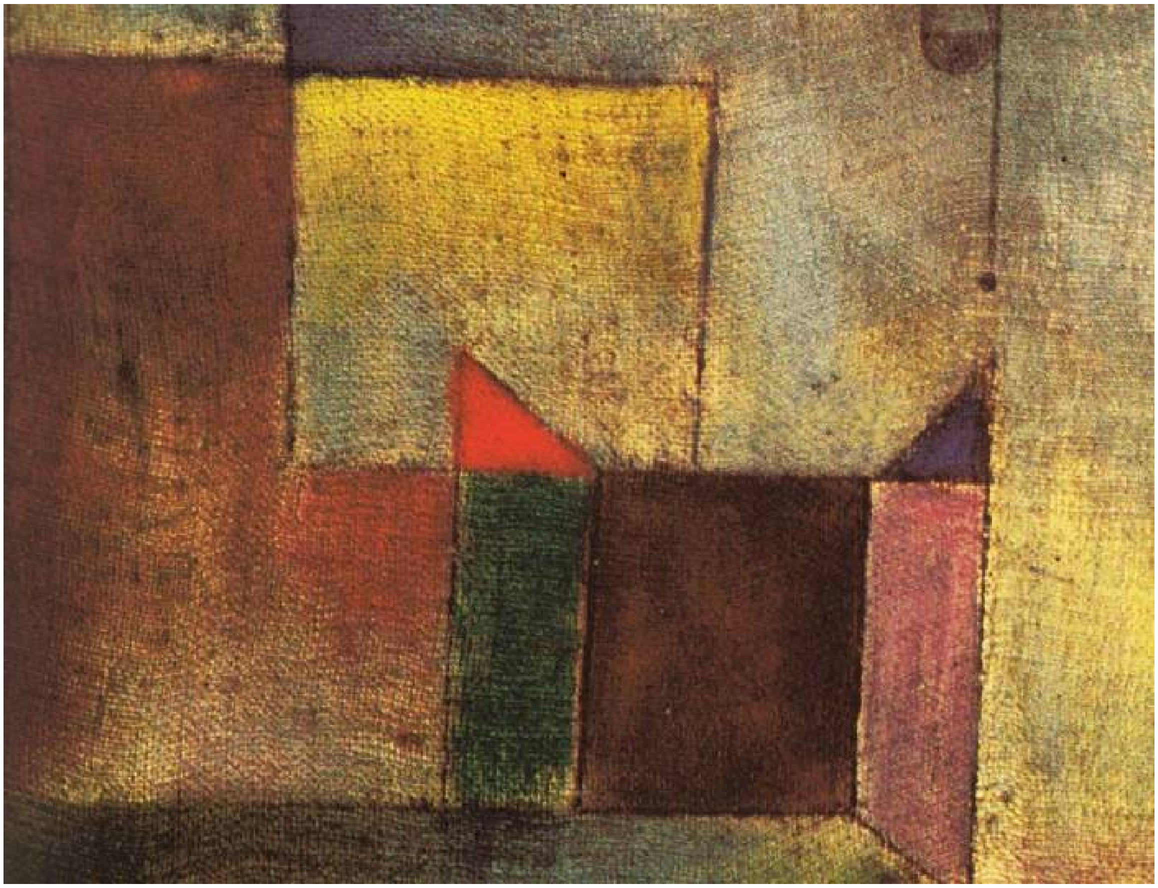

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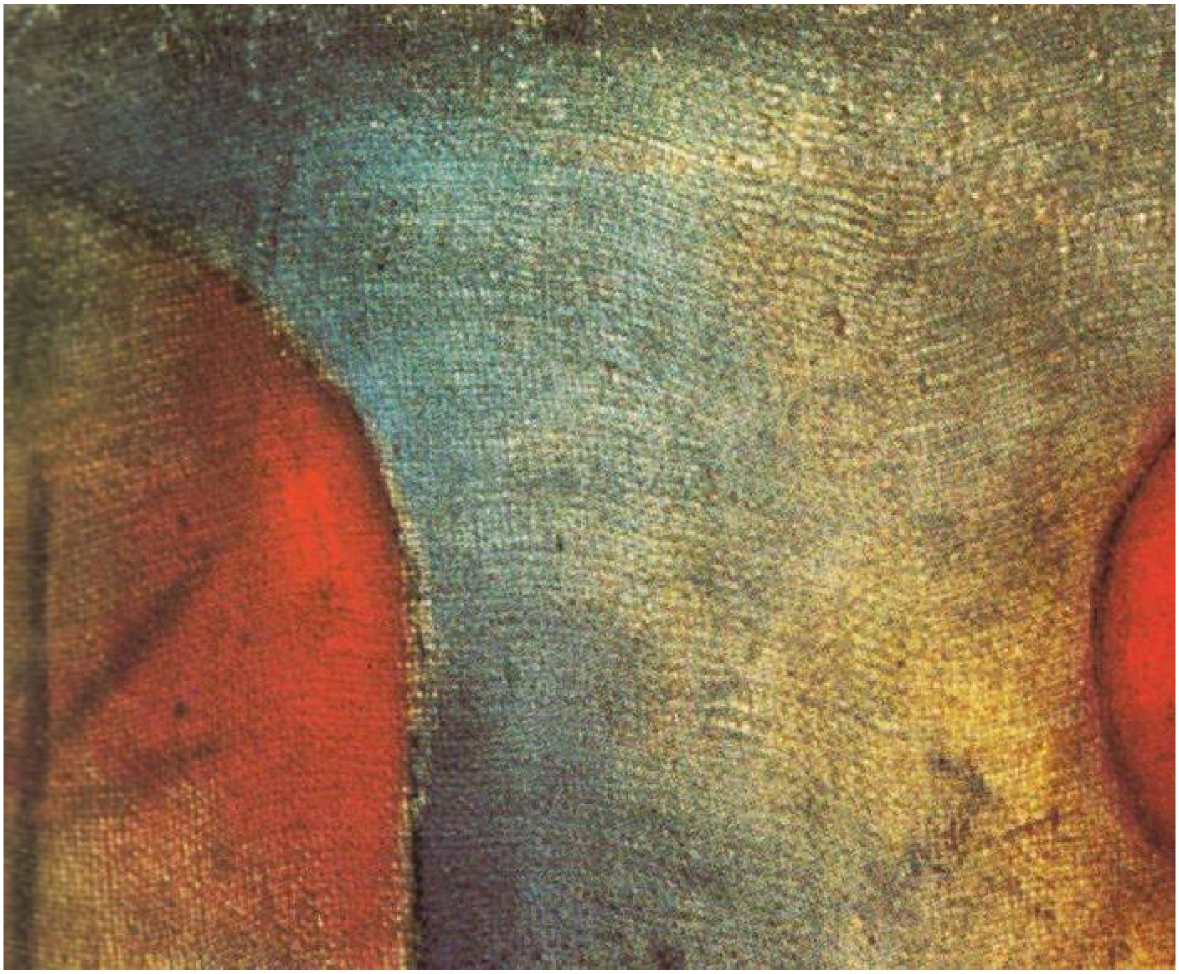


Detail

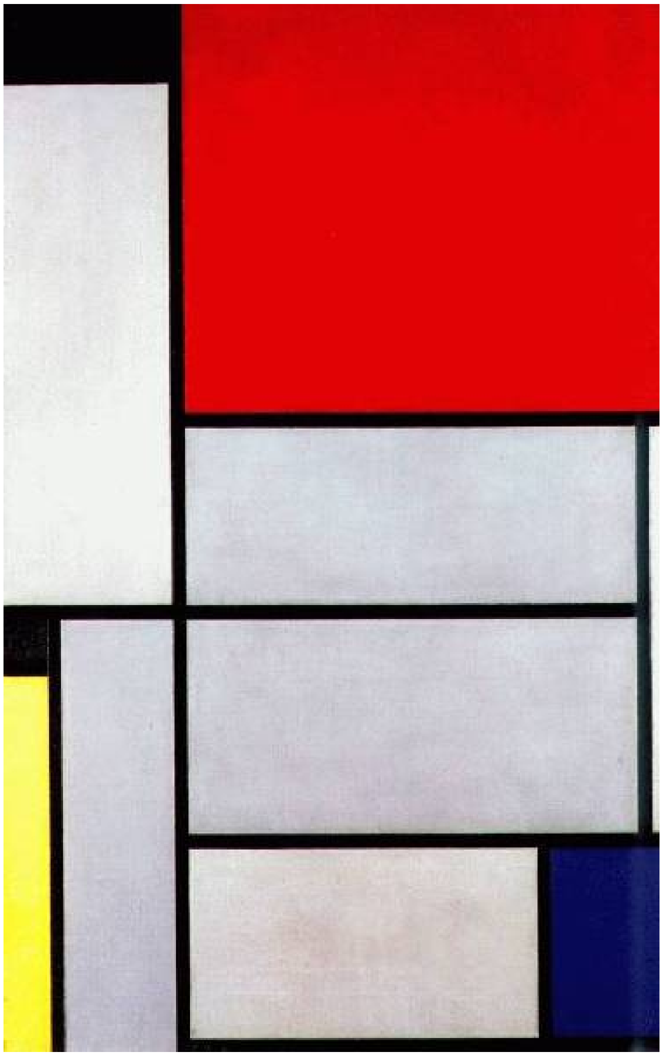
Klee in 1911

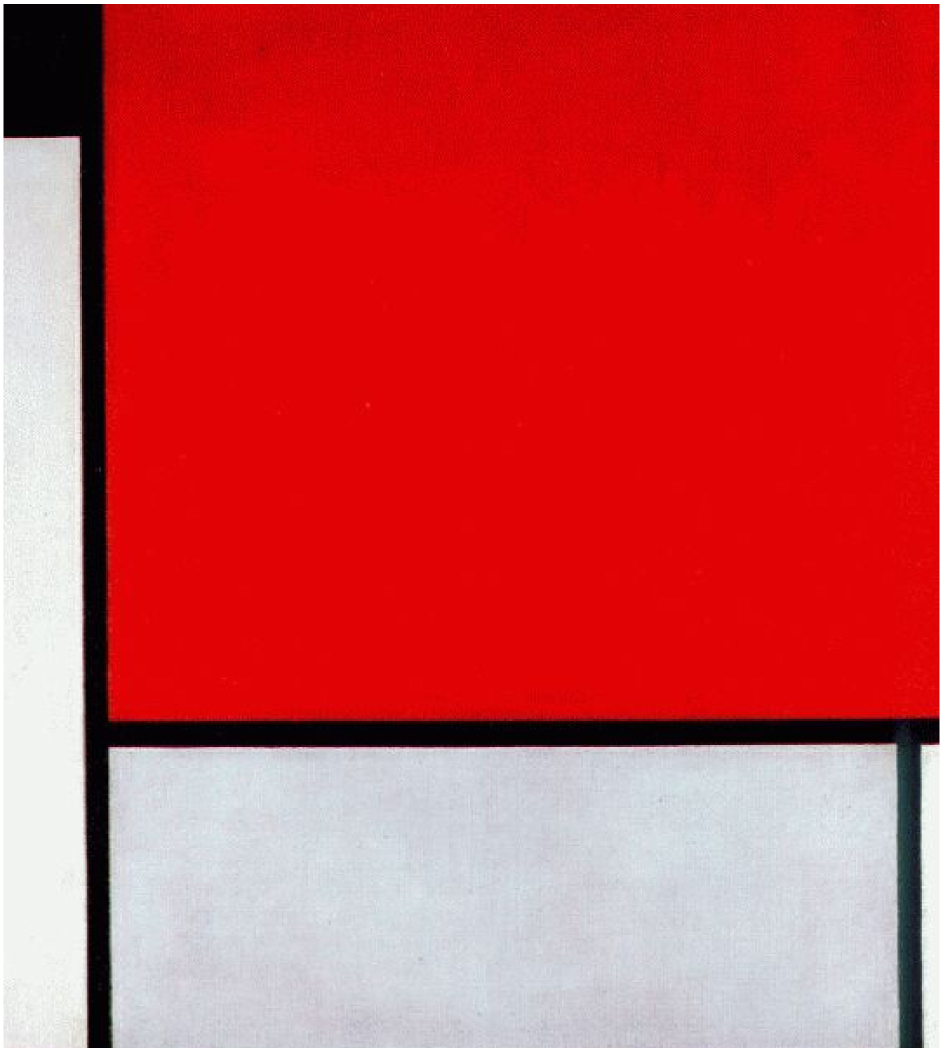
Tableau I by Piet Mondrian

The Dutch artist Piet Mondrian, (1872-1944) was a contributor to the De Stijl art movement and group, which was founded by Theo van Doesburg. He evolved a distinctive non-representational form that he termed ‘neoplasticism’. This consisted of white ground, upon which he painted a grid of vertical and horizontal black lines and the three primary colours. In the early paintings of this style the lines delineating the rectangular forms are relatively thin and are grey, not black. The lines also tend to fade as they approach the edge of the painting, rather than stopping abruptly. During late 1920 and 1921, Mondrian’s paintings developed into what would be regarded later as their definitive and mature form. Thick black lines separate the forms, which are larger and fewer in number, and more of the forms are left white. This was not the culmination of his artistic evolution, however. Although the refinements became subtler, Mondrian’s work continued to evolve during his years working in Paris.

In the pioneering paintings he produced in 1921, many, though not all, of the black lines stop short at a seemingly arbitrary distance from the edge of the canvas although the divisions between the rectangular forms remain intact. Here, too, the rectangular forms remain mostly coloured. As the years passed and Mondrian’s work evolved further, he extended all of the lines to the edges of the canvas, using fewer and fewer colour forms, favouring white instead.

Housed in Museum Ludwig, Cologne, *Tableau I* (1921), like many of Mondrian’s works of that period, consists of rectangles of colour, separated by black lines. Except for a dominant square of red, which immediately seizes our attention in the top right corner, the composition is mostly white in tone. The warmth of the red is counterbalanced in the bottom right corner with a cool blue cropped square. The third primary colour yellow is restricted to a thin narrow band on the other side of the canvas, perfectly distanced from the strong red and balanced blue. The lines stop short of the picture’s edges, signifying that it is a self-contained unit and suggesting a centripetal tendency. Art historian Rosalind Krauss argues that these dual and conflicting readings of the grid embody the central conflict of Mondrian’s - and indeed of Modernism’s - ambition: to represent properties of materials or perception, while responding to a higher, spiritual call. “The grid’s mythic power,” Krauss asserts, “is that it makes us able to think we are dealing with materialism (or sometimes science, or logic) while at the same time it provides us with a release into belief (or illusion, or fiction).”





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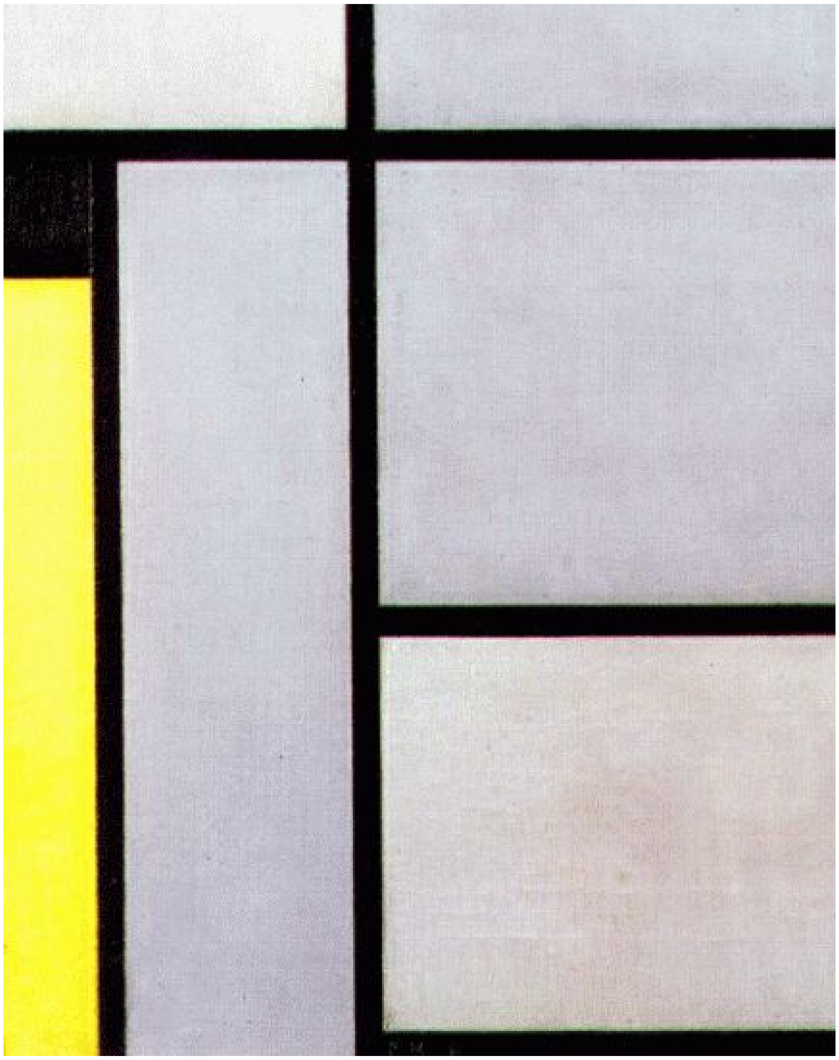

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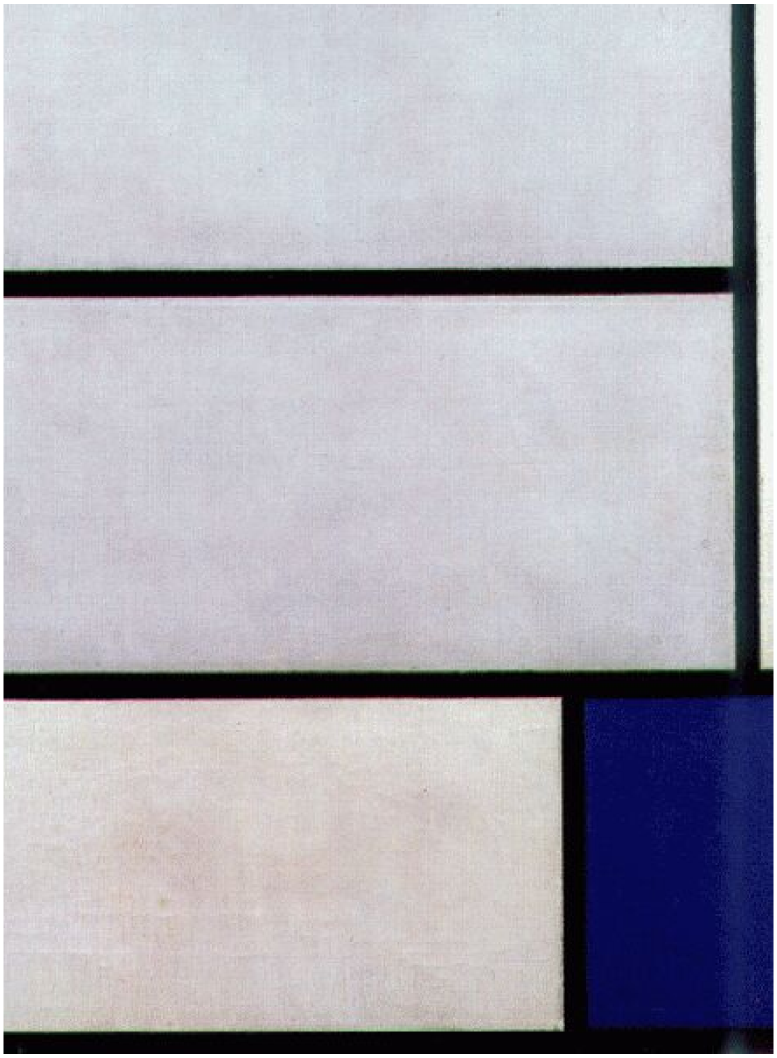

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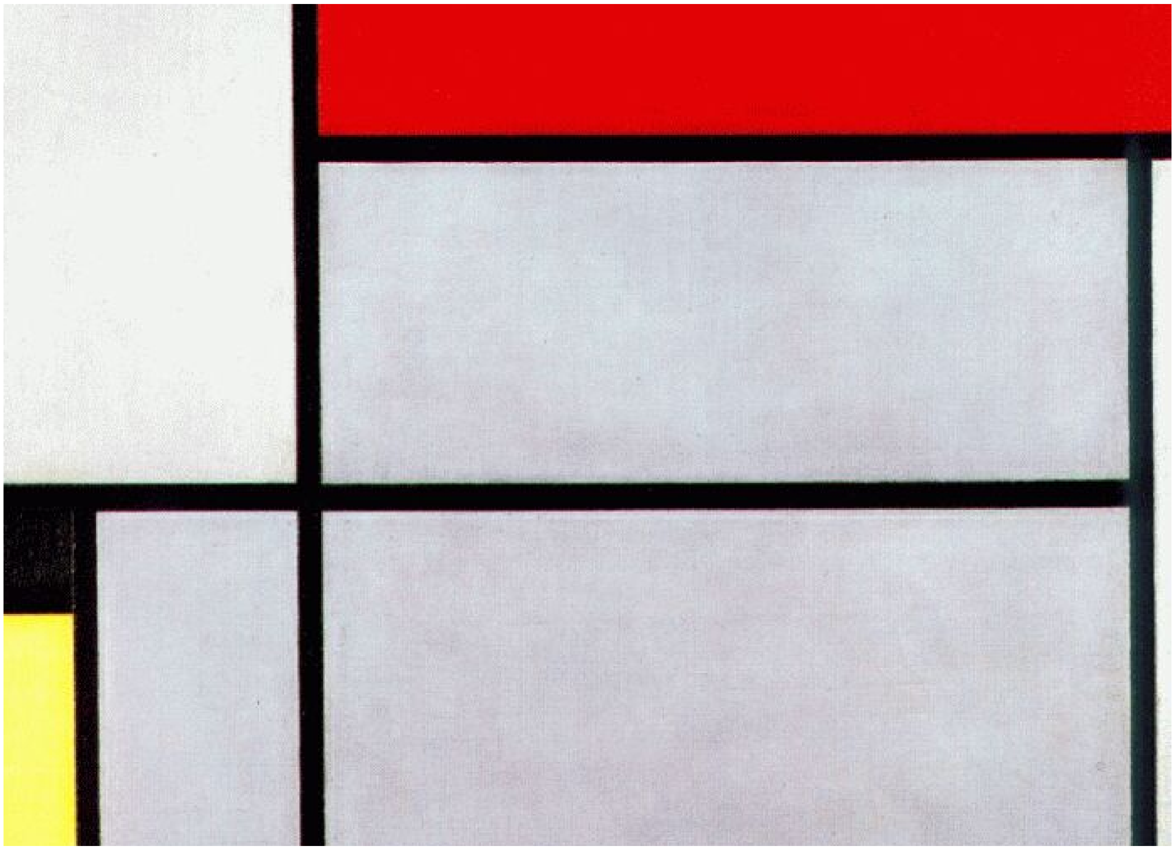

Detail

Mondrian, 1899

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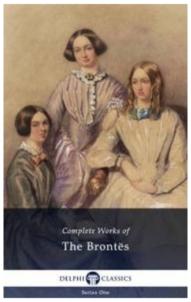

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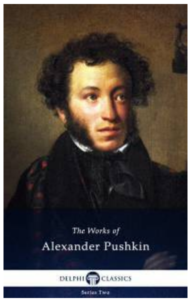
The Works of
Alexander Pushkin
DELPHI CLASSICS
Series Two

Series Two

Alexander Pushkin

Alexandre Dumas (English)

Andrew Lang

Anthony Trollope

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Christopher Marlowe

Daniel Defoe

Edith Wharton

F. Scott Fitzgerald

G. K. Chesterton

Gustave Flaubert (English)

H. Rider Haggard

Herman Melville

Honoré de Balzac (English)

J. W. von Goethe (English)

Jules Verne

L. Frank Baum

Lewis Carroll

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O. Henry

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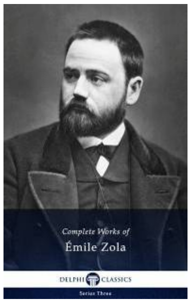
William Shakespeare



Series Three

Ambrose Bierce

Ann Radcliffe

Ben Jonson

Charles Lever

Émile Zola

Ford Madox Ford

Geoffrey Chaucer

George Gissing

George Orwell

Guy de Maupassant

H. P. Lovecraft

Henrik Ibsen

Henry David Thoreau

Henry Fielding

J. M. Barrie

James Fenimore Cooper

John Buchan

John Galsworthy

Jonathan Swift

Kate Chopin

Katherine Mansfield

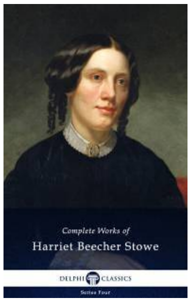
L. M. Montgomery

Laurence Sterne

Mary Shelley

Sheridan Le Fanu

Washington Irving


Complete Works of
Harriet Beecher Stowe
DELPHI CLASSICS
Series Four

Series Four

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Arthur Machen

Beatrix Potter

Bret Harte

Captain Frederick Marryat

Charles Kingsley

Charles Reade

G. A. Henty

Edgar Rice Burroughs

Edgar Wallace

E. M. Forster

E. Nesbit

George Meredith

Harriet Beecher Stowe

Jerome K. Jerome

John Ruskin

Maria Edgeworth

M. E. Braddon

Miguel de Cervantes

M. R. James

R. M. Ballantyne

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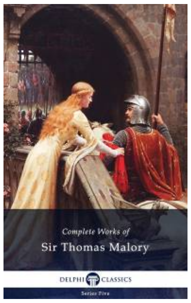
Samuel Johnson

Stendhal

Stephen Crane

Zane Grey


Complete Works of
Sir Thomas Malory
DELPHI CLASSICS
Series Five

Series Five

Algernon Blackwood

Anatole France

Beaumont and Fletcher

Charles Darwin

Edward Bulwer-Lytton

Edward Gibbon

E. F. Benson

Frances Hodgson Burnett

Friedrich Nietzsche

George Bernard Shaw

George MacDonald

Hilaire Belloc

John Bunyan

John Webster

Margaret Oliphant

Maxim Gorky

Oliver Goldsmith

Radclyffe Hall

Robert W. Chambers

Samuel Butler

Samuel Richardson

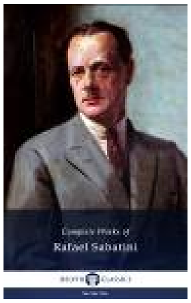
Sir Thomas Malory

Thomas Carlyle

William Harrison Ainsworth

William Dean Howells

William Morris



Series Six

Anthony Hope

Aphra Behn

Arthur Morrison

Baroness Emma Orczy

Captain Mayne Reid

Charlotte M. Yonge

Charlotte Perkins Gilman

E. W. Hornung

Ellen Wood

Frances Burney

Frank Norris

Frank R. Stockton

Hall Caine

Horace Walpole

One Thousand and One Nights

R. Austin Freeman

Rafael Sabatini

Saki

Samuel Pepys

Sir Issac Newton

Stanley J. Weyman

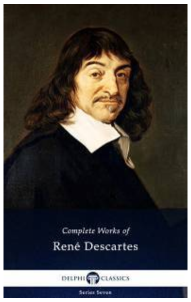
Thomas De Quincey

Thomas Middleton

Voltaire

William Hazlitt

William Hope Hodgson



Series Seven

Adam Smith

Benjamin Disraeli

Confucius

David Hume

E. M. Delafield

E. Phillips Oppenheim

Edmund Burke

Ernest Hemingway

Frances Trollope

Galileo Galilei

Guy Boothby

Hans Christian Andersen

Ian Fleming

Immanuel Kant

Karl Marx

Kenneth Grahame

Lytton Strachey

Mary Wollstonecraft

Michel de Montaigne

René Descartes

Richard Marsh

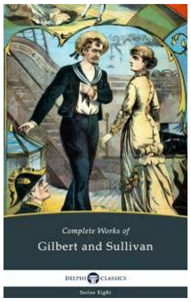
Sax Rohmer

Sir Richard Burton

Talbot Mundy

Thomas Babington Macaulay

W. W. Jacobs


Complete Works of
Gilbert and Sullivan
DELPHI CLASSICS
Series Eight

Series Eight

Anna Katharine Green

Arthur Schopenhauer

The Brothers Grimm

C. S. Lewis

Charles and Mary Lamb

Elizabeth von Arnim

Ernest Bramah

Francis Bacon

Gilbert and Sullivan

Grant Allen

Henryk Sienkiewicz

Hugh Walpole

Jean-Jacques Rousseau

John Locke

John Muir

Joseph Addison

Lafcadio Hearn

Lord Dunsany

Marie Corelli

Niccolò Machiavelli

Ouida

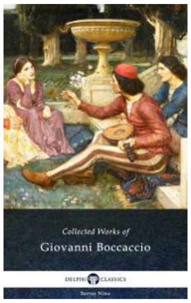
Richard Brinsley Sheridan

Sigmund Freud

Theodore Dreiser

Walter Pater

W. Somerset Maugham


Collected Works of
Giovanni Boccaccio
DELPHI CLASSICS
Series Nine

Series Nine

Aldous Huxley

August Strindberg

Booth Tarkington

C. S. Forester

Erasmus

Eugene Sue

Fergus Hume

George Moore

Gertrude Stein

Giovanni Boccaccio

Izaak Walton

J. M. Synge

Johanna Spyri

John Galt

Maurice Leblanc

Max Brand

Molière

Norse Sagas

R. D. Blackmore

R. S. Surtees

Sir Thomas More

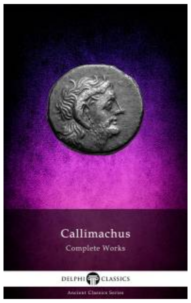
Stephen Leacock

The Harvard Classics

Thomas Love Peacock

Thomas Paine

William James


Callimachus
Complete Works
DELPHI CLASSICS
Ancient Classics Series

Ancient Classics

Achilles Tatius

Aeschylus

Ammianus Marcellinus

Apollodorus

Appian

Apuleius

Apollonius of Rhodes

Aristophanes

Aristotle

Arrian

Athenaeus

Augustine

Aulus Gellius

Bede

Callimachus

Cassius Dio

Cato

Catullus

Cicero

Claudian

Clement of Alexandria

Cornelius Nepos

Demosthenes

Dio Chrysostom

Diodorus Siculus

Dionysius of Halicarnassus

Diogenes Laërtius

Epictetus

Euripides

Frontius

Herodotus

Hesiod

Hippocrates

Homer

Horace

Isocrates

Josephus

Julian

Julius Caesar

Juvenal

Livy

Longus

Lucan

Lucian

Lucretius

Marcus Aurelius

Manetho

Martial

Nonnus

Ovid

Pausanias

Petronius

Pindar

Plato

Plautus

Pliny the Elder

Pliny the Younger

Plotinus

Plutarch

Polybius

Procopius

Propertius

Quintus Curtius Rufus

Quintus Smyrnaeus

Sallust

Sappho

Seneca the Younger

Septuagint

Sextus Empiricus

Sidonius

Sophocles

Statius

Strabo

Suetonius

Tacitus

Terence

Theocritus

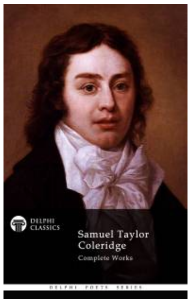
Thucydides

Tibullus

Varro

Virgil

Xenophon



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Adam Mickiewicz

A. E. Housman

Alexander Pope

Alfred, Lord Tennyson

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Andrew Marvell

Beowulf

Charlotte Smith

Christina Rossetti

D. H Lawrence (poetry)

Dante Alighieri (English)

Dante Gabriel Rossetti

Delphi Poetry Anthology

Edgar Allan Poe (poetry)

Edmund Spenser

Edward Lear

Edward Thomas

Edwin Arlington Robinson

Ella Wheeler Wilcox

Elizabeth Barrett Browning

Emily Dickinson

Epic of Gilgamesh

Ezra Pound

Friedrich Schiller (English)

George Chapman

George Herbert

Gerard Manley Hopkins

Gertrude Stein

Hafez

Heinrich Heine

Henry Howard, Earl of Surrey

Henry Lawson

Henry Wadsworth Longfellow

Isaac Rosenberg

James Russell Lowell

Johan Ludvig Runeberg

John Clare

John Donne

John Dryden

John Gower

John Keats

John Milton

John Wilmot, Earl of Rochester

Joseph Addison

Kahlil Gibran

Leigh Hunt

Lord Byron

Ludovico Ariosto

Luís de Camões

Matthew Arnold

Matthew Prior

Michael Drayton

Nikolai Nekrasov

Paul Laurence Dunbar

Percy Bysshe Shelley

Petrarch

Rabindranath Tagore

Ralph Waldo Emerson

Robert Browning

Robert Burns

Robert Frost

Robert Southey

Rumi

Rupert Brooke

Sara Teasdale

Samuel Taylor Coleridge

Sir Philip Sidney

Sir Thomas Wyatt

Sir Walter Raleigh

Thomas Chatterton

Thomas Gray

Thomas Hardy (poetry)

Thomas Hood

Thomas Moore

Torquato Tasso

T. S. Eliot

W. B. Yeats

Walter Savage Landor

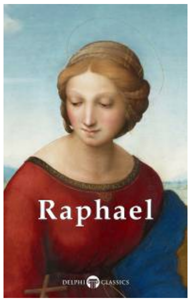
Walt Whitman

Wilfred Owen

William Blake

William Cowper

William Wordsworth



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Albrecht Dürer

Amedeo Modigliani

Artemisia Gentileschi

Berthe Morisot

Camille Pissarro

Canaletto

Caravaggio

Caspar David Friedrich

Claude Lorrain

Claude Monet

Dante Gabriel Rossetti

Diego Velázquez

Donatello

Edgar Degas

Édouard Manet

Edvard Munch

El Greco

Eugène Delacroix

Francisco Goya

Giotto

Giovanni Bellini

Gustave Courbet

Gustav Klimt

Hieronymus Bosch

Jacques-Louis David

James Abbott McNeill Whistler

Jan van Eyck

J. M. W. Turner

Johannes Vermeer

John Constable

Leonardo da Vinci

Michelangelo

Paul Cézanne

Paul Gauguin

Paul Klee

Peter Paul Rubens

Pierre-Auguste Renoir

Pieter Bruegel the Elder

Piet Mondrian

Sandro Botticelli

Raphael

Rembrandt van Rijn

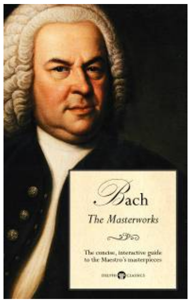
Thomas Gainsborough

Tintoretto

Titian

Vincent van Gogh

Wassily Kandinsky


Bach
The Masterworks
The concise, interactive guide to the Maestro's masterpieces
Delphi Classics

Great Composers

Antonín Dvořák

Franz Schubert

Johann Sebastian Bach

Joseph Haydn

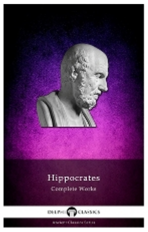
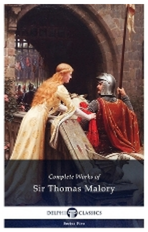
Ludwig van Beethoven

Piotr Illitch Tchaïkovsky

Richard Wagner

Wolfgang Amadeus Mozart

Alphabetical List of Titles

Delphi Classics
Thomas Chatterton
Complete Works

Hippocrates
Complete Works
Delphi Classics

Complete Works of
Sir Thomas Malory
Delphi Classics

A. E. Housman

Achilles Tatius

Adam Mickiewicz

Adam Smith

Aeschylus

Albrecht Dürer

Aldous Huxley

Alexander Pope

Alexander Pushkin

Alexandre Dumas (English)

Alfred, Lord Tennyson

Algernon Blackwood

Algernon Charles Swinburne

Ambrose Bierce

Amedeo Modigliani

Ammianus Marcellinus

Anatole France

Andrew Lang

Andrew Marvell

Ann Radcliffe

Anna Katharine Green

Anthony Hope

Anthony Trollope

Anton Chekhov

Antonín Dvořák

Aphra Behn

Apollodorus

Apollonius of Rhodes

Appian

Apuleius

Aristophanes

Aristotle

Arnold Bennett

Arrian

Artemisia Gentileschi

Arthur Machen

Arthur Morrison

Arthur Schopenhauer

Athenaeus

August Strindberg

Augustine

Aulus Gellius

Baroness Emma Orczy

Beatrix Potter

Beaumont and Fletcher

Bede

Ben Jonson

Benjamin Disraeli

Beowulf

Berthe Morisot

Booth Tarkington

Bram Stoker

Bret Harte

C. S. Forester

C. S. Lewis

Callimachus

Camille Pissarro

Canaletto

Captain Frederick Marryat

Captain Mayne Reid

Caravaggio

Caspar David Friedrich

Cassius Dio

Cato

Catullus

Charles and Mary Lamb

Charles Darwin

Charles Dickens

Charles Kingsley

Charles Lever

Charles Reade

Charlotte M. Yonge

Charlotte Perkins Gilman

Charlotte Smith

Christina Rossetti

Christopher Marlowe

Cicero

Claude Lorrain

Claude Monet

Claudian

Clement of Alexandria

Confucius

Cornelius Nepos

D. H Lawrence (poetry)

D.H. Lawrence

Daniel Defoe

Dante Alighieri (English)

Dante Gabriel Rossetti

Dante Gabriel Rossetti

David Hume

Delphi Poetry Anthology

Demosthenes

Dickensiana Volume I

Diego Velázquez

Dio Chrysostom

Diodorus Siculus

Diogenes Laërtius

Dionysius of Halicarnassus

Donatello

E. F. Benson

E. M. Delafield

E. M. Forster

E. Nesbit

E. Phillips Oppenheim

E. W. Hornung

Edgar Allan Poe

Edgar Allan Poe (poetry)

Edgar Degas

Edgar Rice Burroughs

Edgar Wallace

Edith Wharton

Edmund Burke

Edmund Spenser

Édouard Manet

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Gustav Klimt

Gustave Courbet

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Henry Howard, Earl of Surrey

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Henry Lawson

Henry Wadsworth Longfellow

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Hesiod

Hieronymus Bosch

Hilaire Belloc

Hippocrates

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Horace

Horace Walpole

Hugh Walpole

Ian Fleming

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Isocrates

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Jerome K. Jerome

Johan Ludvig Runeberg

Johann Sebastian Bach

Johanna Spyri

Johannes Vermeer

John Buchan

John Bunyan

John Clare

John Constable

John Donne

John Dryden

John Galsworthy

John Galt

John Gower

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John Locke

John Milton

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Joseph Addison

Joseph Conrad

Joseph Haydn

Josephus

Jules Verne

Julian

Julius Caesar

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L. Frank Baum

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Leo Tolstoy

Leonardo da Vinci

Lewis Carroll

Livy

Longus

Lord Byron

Lord Dunsany

Louisa May Alcott

Lucan

Lucian

Lucretius

Ludovico Ariosto

Ludwig van Beethoven

Luís de Camões

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M. E. Braddon

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Margaret Oliphant

Maria Edgeworth

Marie Corelli

Mark Twain

Martial

Mary Shelley

Mary Wollstonecraft

Matthew Arnold

Matthew Prior

Maurice Leblanc

Max Brand

Maxim Gorky

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Michelangelo

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Nikolai Nekrasov

Nonnus

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Paul Laurence Dunbar

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Percy Bysshe Shelley

Peter Paul Rubens

Petrarch

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Piero della Francesca

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Pindar

Piotr Illitch Tchaïkovsky

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Plotinus

Plutarch

Polybius

Procopius

Propertius

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Quintus Smyrnaeus

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R. S. Surtees

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Radclyffe Hall

Rafael Sabatini

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Raphael

Rembrandt van Rijn

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Rumi

Rupert Brooke

Saki

Sallust

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Sappho

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Suetonius

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Tacitus

Talbot Mundy

Terence

The Brontës

The Brothers Grimm

The Harvard Classics

Theocritus

Theodore Dreiser

Thomas Babington Macaulay

Thomas Carlyle

Thomas Chatterton

Thomas De Quincey

Thomas Gainsborough

Thomas Gray

Thomas Hardy

Thomas Hardy (poetry)

Thomas Hood

Thomas Love Peacock

Thomas Middleton

Thomas Moore

Thomas Paine

Thucydides

Tibullus

Tintoretto

Titian

Tobias Smollett

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W. B. Yeats

W. Somerset Maugham

W. W. Jacobs

Walt Whitman

Walter Pater

Walter Savage Landor

Washington Irving

Wassily Kandinsky

Wilfred Owen

Wilkie Collins

William Blake

William Cowper

William Dean Howells

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William Makepeace Thackeray

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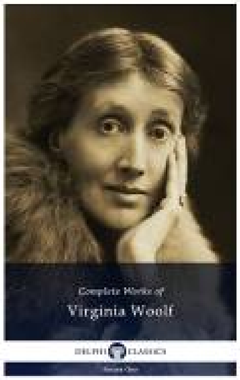
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Virginia Woolf
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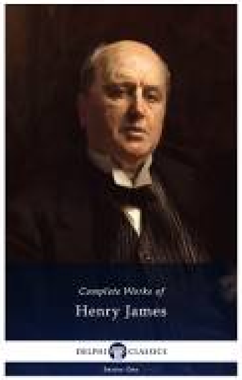
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Henry James
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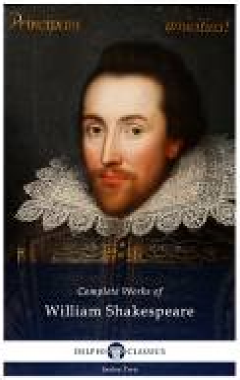
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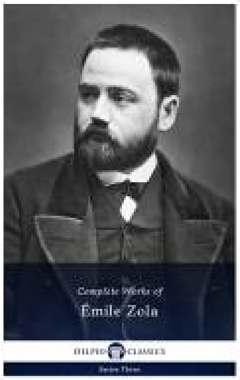
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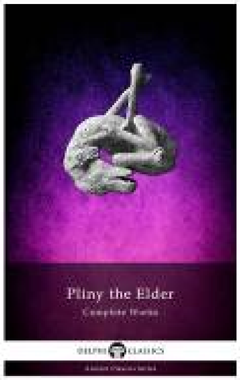
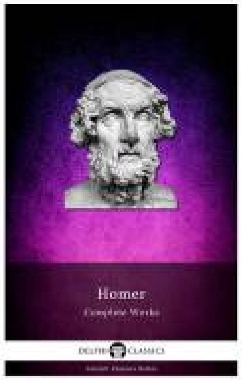

Pliny the Elder
Complete Works
DELPHI CLASSICS


Homer
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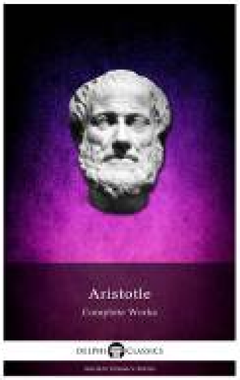
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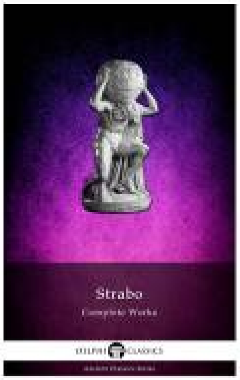
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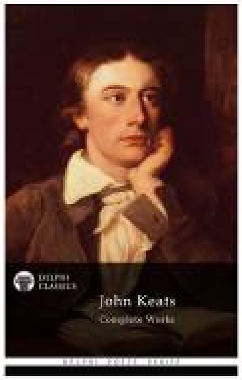
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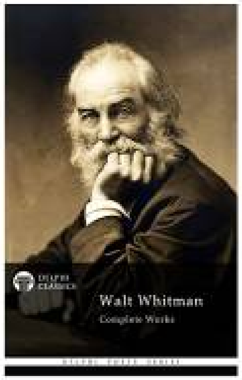
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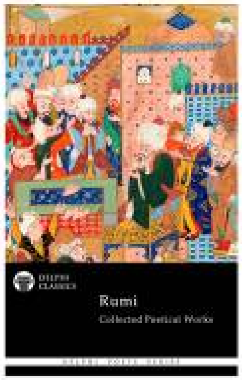
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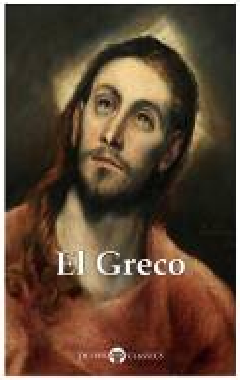
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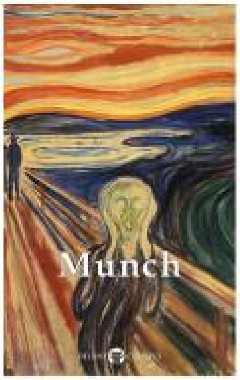
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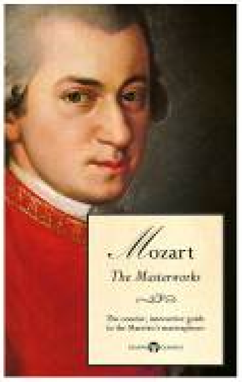
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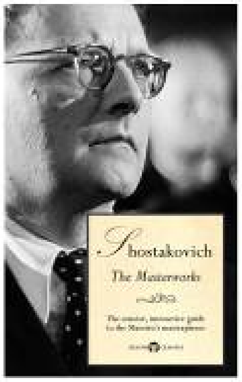
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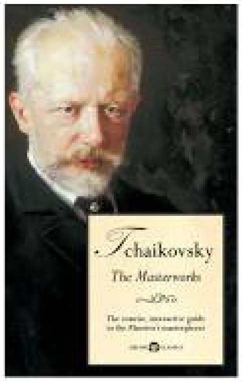
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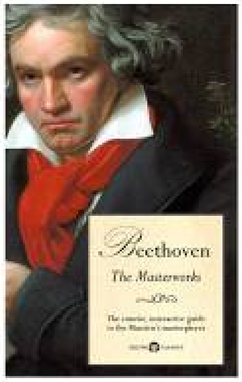
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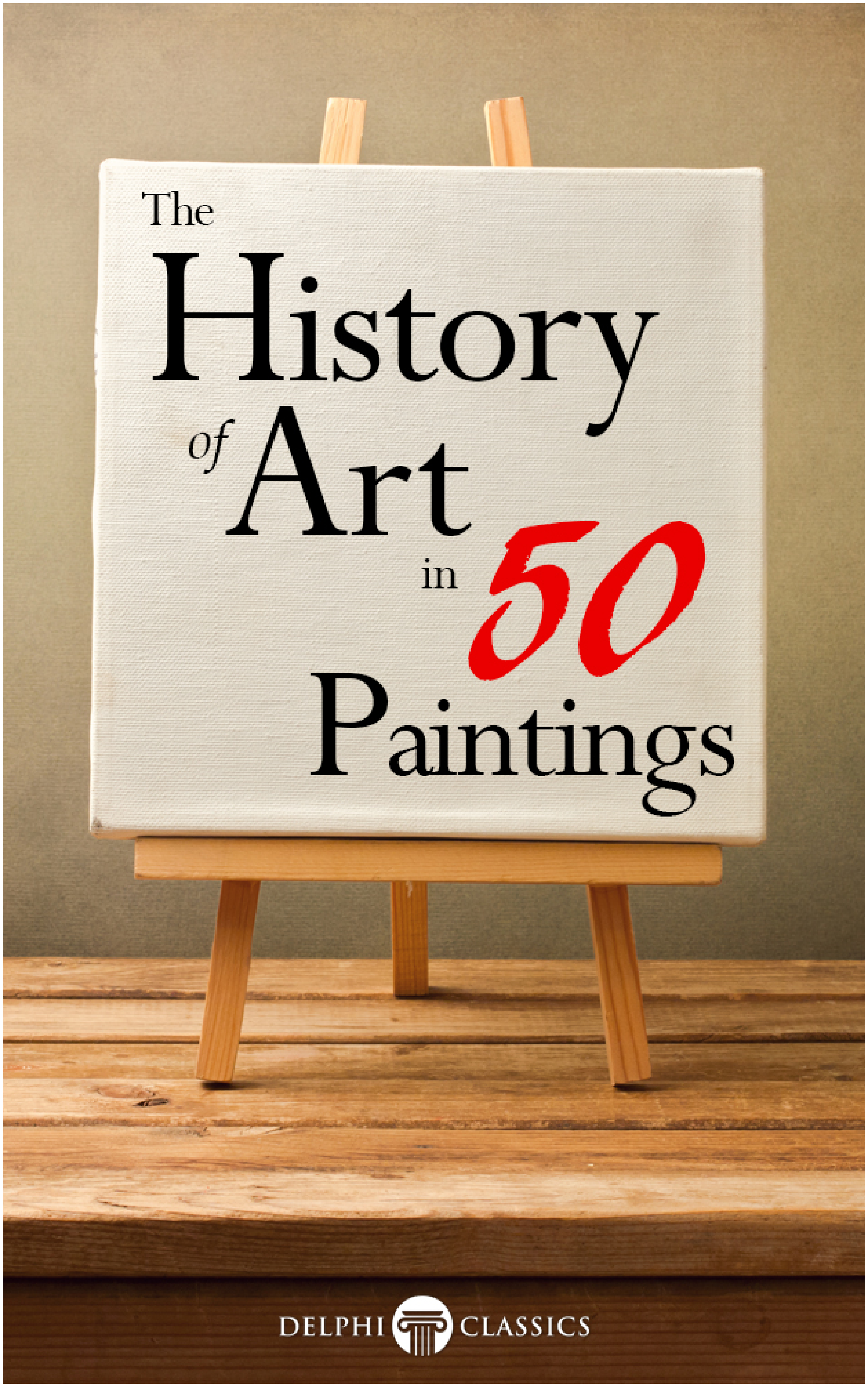
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